

KORN
HEROES OR WHORES?

SABATON
MEET THE SWEDISH IRON MAIDEN

OPETH
MIKE: "DELETE YOUR MP3s!"

DREAM THEATER
JAMES LABRIE ON ZEP, FLOYD AND THE PROG METAL REVOLUTION

METAL HAMMER

349
ALBUMS REVIEWED
& GIGS LISTED!



CORREY TAYLOR

SHOOT DOWN THE BULLSH*T!

— AS SEEN IN —

SLIPKNOT || STONE SOUR
& FOO FIGHTERS!!

— GUEST STARRING —

AMON AMARTH

...AND THE UNTOLD HISTORY OF VIKING METAL

VAN HALEN

LIVE IN NYC! IS DLR DOA?

EVERY TIME I DIE

UNDERWATER BIMBOS FROM OUTER SPACE

PYTHIA

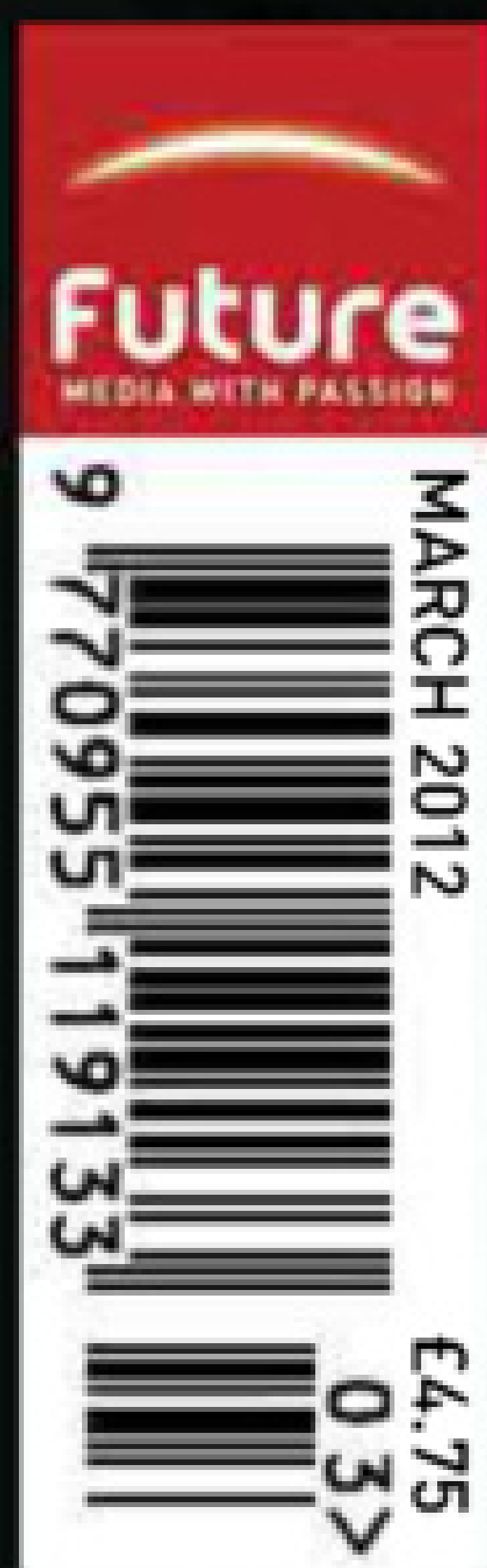
THE NEW NIGHTWISH?

GUITAR GOD AT 10?

MEET THE SPROUT GIVING VAI A RUN FOR HIS MONEY

DESERT ROCK

CHRIS GOSS ON THE TRUE SOUND OF THE 90s



Available now
amazon.co.uk

OLYMPUS

LS-20M

HD SOUND

AND HD MOVIE

RECORD SUPERIOR TO **CD QUALITY SOUND**

SHOOT INCREDIBLE **FULL HD MOVIES** WITH MAGIC MOVIE EFFECTS

MOVIE IMAGE STABILISATION REDUCES CAMERA SHAKE

PCM (WAV) AND **MP3** RECORDING / PLAYBACK FORMAT

LS IS MORE

WHAT **MUSICIANS, JOURNALISTS AND
PODCASTERS** HAVE BEEN WAITING FOR

www.olympus.co.uk/consumer/LS-Series



KORN

THE INNOVATORS KEEP ON INNOVATING

74 Most bands couldn't hope to invent one musical genre let alone two, but the progenitors of nu metal have been back in the lab creating a metal/dubstep hybrid.



66

EVERY TIME I DIE

Once lumped in with moribund metalcore, Buffalo's Every Time I Die have continued to purvey a metallic hardcore blend that's seen them become underground heroes.



68

ORANGE GOBLIN

The UK's longstanding and much-loved heavy metal underdogs have just released the album of their career after more than a decade in the game. So we rewarded them with a hot lady. You're welcome.



78

VIKINGS!

Back in 790AD, the Anglo Saxons of the British Isles were still enjoying freedom from the Romans and fending off Christianity when a terrifying new people invaded. Who would have thought, 1,200 years later we'd be singing their praises in metal? So what is it about the Vikings that resonates with metalheads so much?



84 SABATON



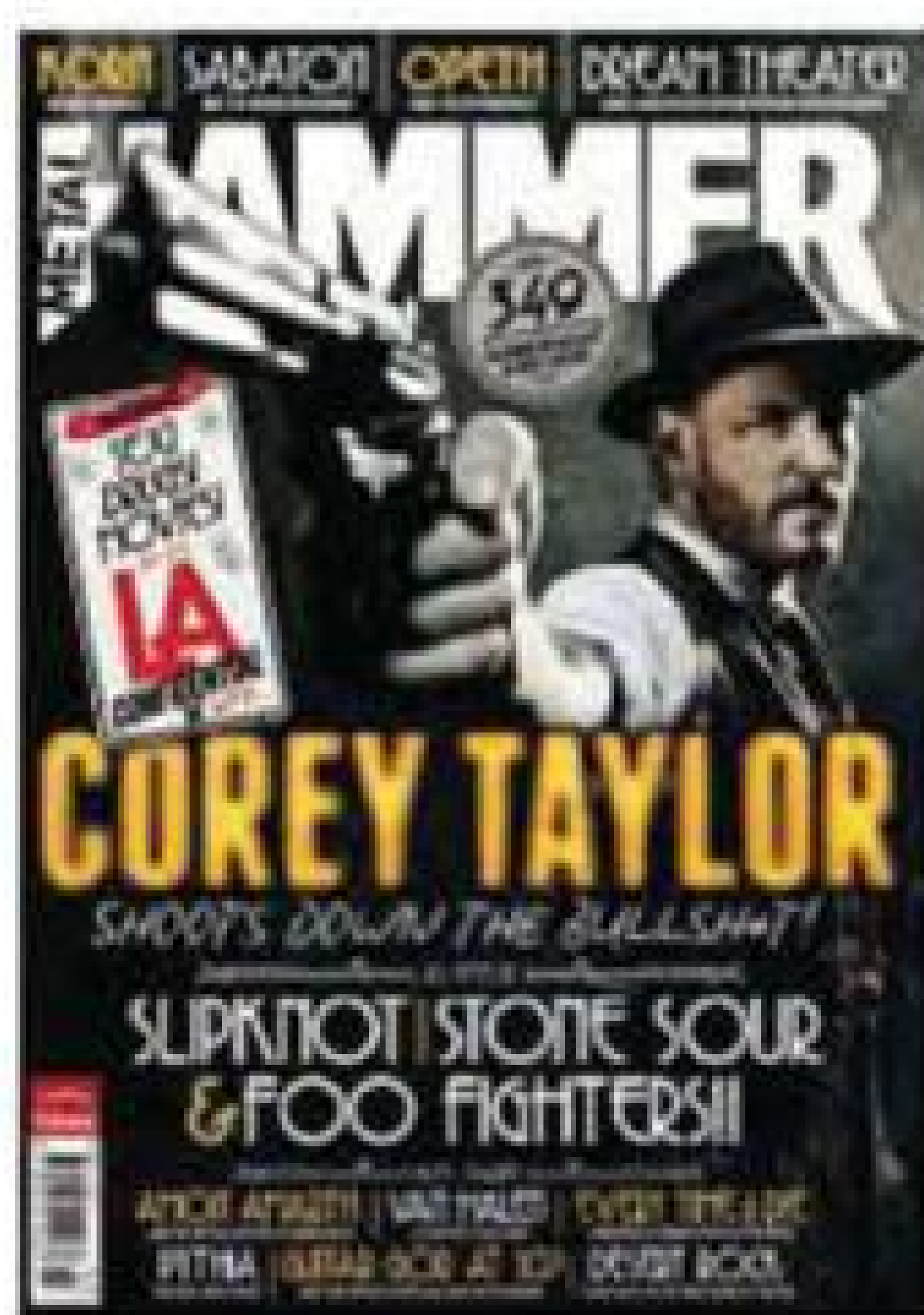
58 FIELDS OF THE NEPHILIM



162 SAMMY HAGAR

HEAVY METAL DOESN'T DO 'CELEBRITIES'

It really is about the music and leaving the bullshit to other people. But that isn't to say that we're without our ambassadors who, through the course of their careers, grow to become something more than mere musicians, and Corey Taylor's perhaps the best example of someone who continues to inspire not only as the outspoken frontman of Slipknot, but as someone whose superhuman drive, intelligence and vision now sees him crossing borders with the likes of Steel Panther, Foo Fighters, Hollywood, Oxford University and...



my, he's been busy lately. We caught up with him during his explosive spoken-word tour to find out what he's so pissed off about, and came away with an awesome cover feature in the process. Most importantly, it's metal. You'll find a lot of that in

this issue – from Orange Goblin making a stunning comeback to our ultimate guide to Sabaton, who may be one of the most entertaining metal bands playing in the world today, to the twisted and fascinating history of Vikings and metal, this issue screams our love of heavy music from the rooftops.

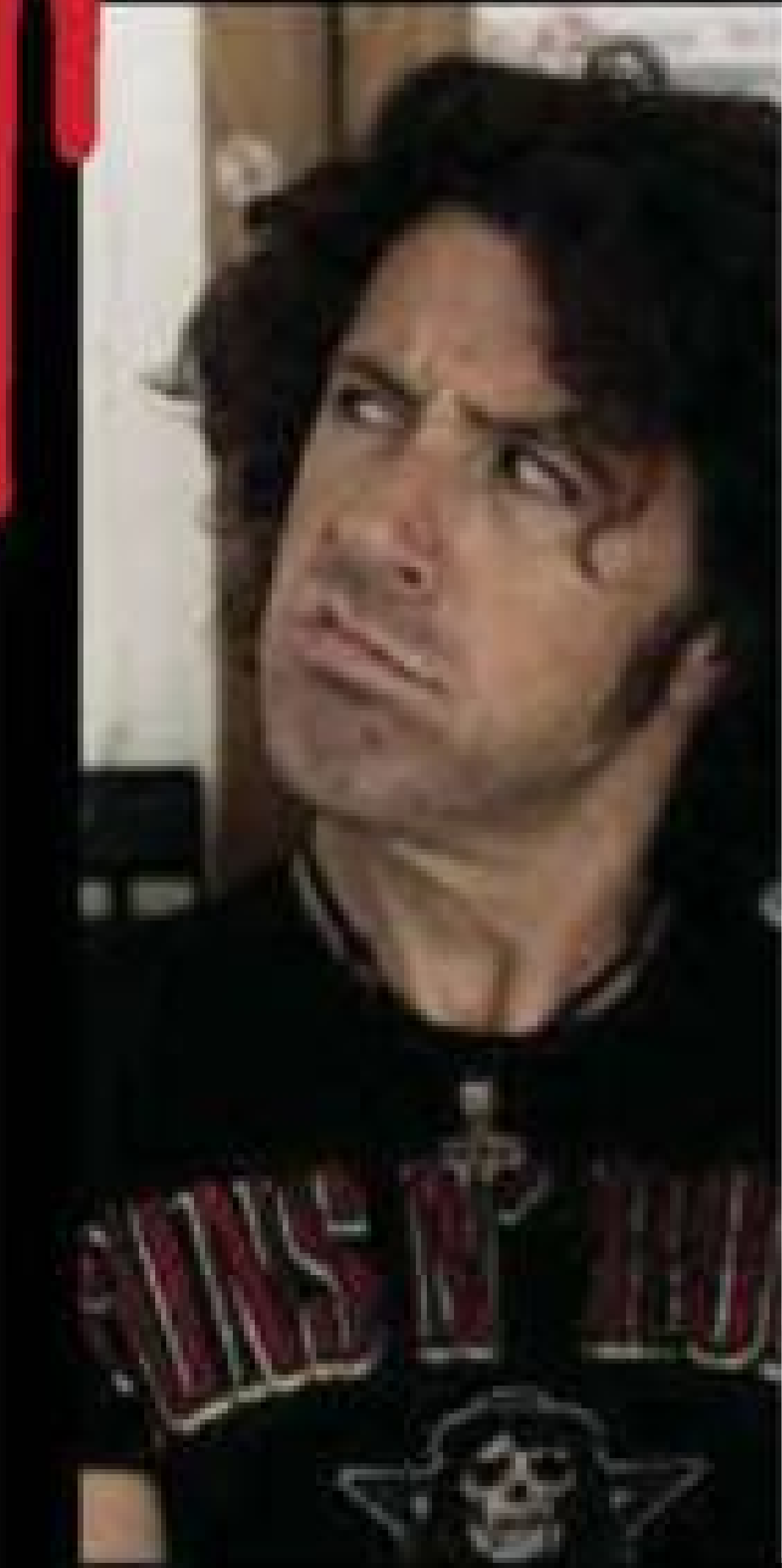
Before we go any further, though, let's all spare a thought for Tony Iommi – founder of Black Sabbath, godfather of metal, and someone who every metal fan in every time zone can thank for their way of life. His courage in the face of illness is an inspiration to us all, and we can't wait to toast him at Download this June along with a truly stunning host of metal bands who – like *Metal Hammer* – owe the the great man and indeed Black Sabbath a profound debt of gratitude. Get well soon, Tony.

Stay metal!

EDITOR

WE ARE THE ROAD CREW

HORN-WORTHY CONTRIBUTIONS THIS MONTH WERE MADE BY...



JOE DALY

Based in California, Joe is the senior music editor of The Nervous Breakdown site and a contributor to *Outburn*, *SPIN* and Chuck Palahniuk's *LitReactor*. A 20-year veteran, Joe adores *Metalocalypse* and his two dogs, Cabo and Lola. The lucky bastard reviewed Tool in Las Vegas this month.



CHRISTIAN SLOAN HALL

As sick in the head as he is talented, Christian is the twisted genius behind this month's gargantuan *Destroyers Of The Faith* poster artwork. And after creating imagery bearing names such as Slayer and Dimmu, he's understandably batshit mental.



DAVE LING

Dave helped launch *Hammer* way back in October 1986. Among his numerous claims to fame is having three different singers of Iron Maiden threaten to rearrange his facial features – even though they're one of his favourite bands. Impressive! He writes on Sabaton this month.

LAMB OF GOD

8 Think the free world is fucked? Well, thank God Randy Blythe is running for President of the USA.

DREAM THEATER

36 Dream Theater frontman James LaBrie sheds light on the albums that influenced him.

OPETH

38 Wry and dry Opeth frontman Mikael Åkerfeldt wages war on MP3s. Long live vinyl!

BIOHAZARD & THIS IS HELL

40 These two New York hardcore bands quiz each other on youth versus experience.

COREY TAYLOR

44 Corey on everything Slipknot, Stone Sour and starting a film and TV company.

FIELDS OF THE NEPHILIM

58 Step inside Carl McCoy's dark world of mysticism and the occult.

EVERY TIME I DIE

66 ETID's metal/hardcore alchemy and fuck-you eccentricity has made them heroes.

ORANGE GOBLIN

68 After 16 years, the London-based heavy metal underdogs have created their magnum opus.

KORN

74 Dubstep has become heavy metal blasphemy, but Korn's iconoclasm sounds so good...

VIKINGS

78 The Mongols and the Samurai were gnarly, so why does metal love Vikings so much?

SABATON

84 Everything you need to know about Sweden's power metal jokers turned genre kings.



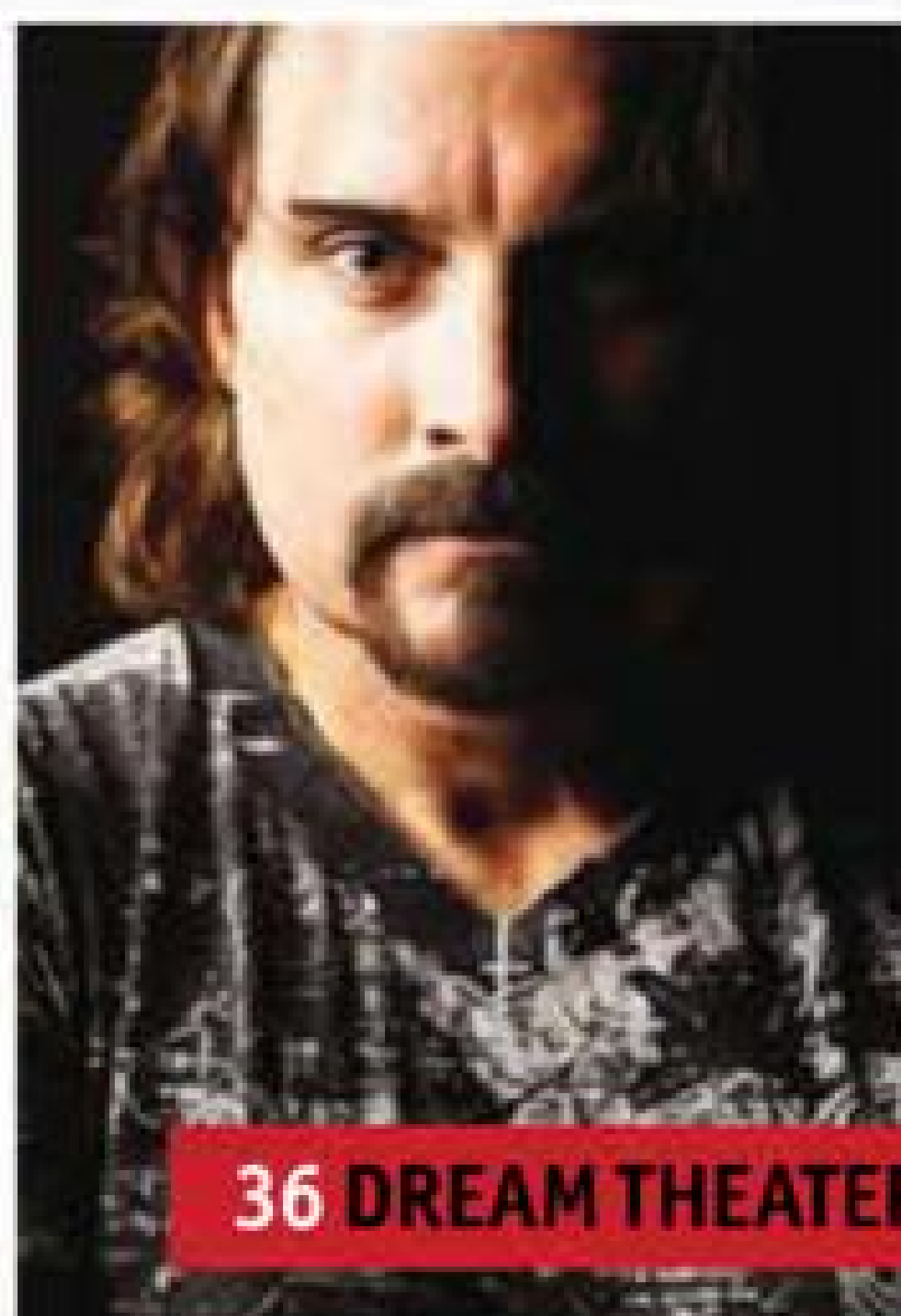
8 LAMB OF GOD



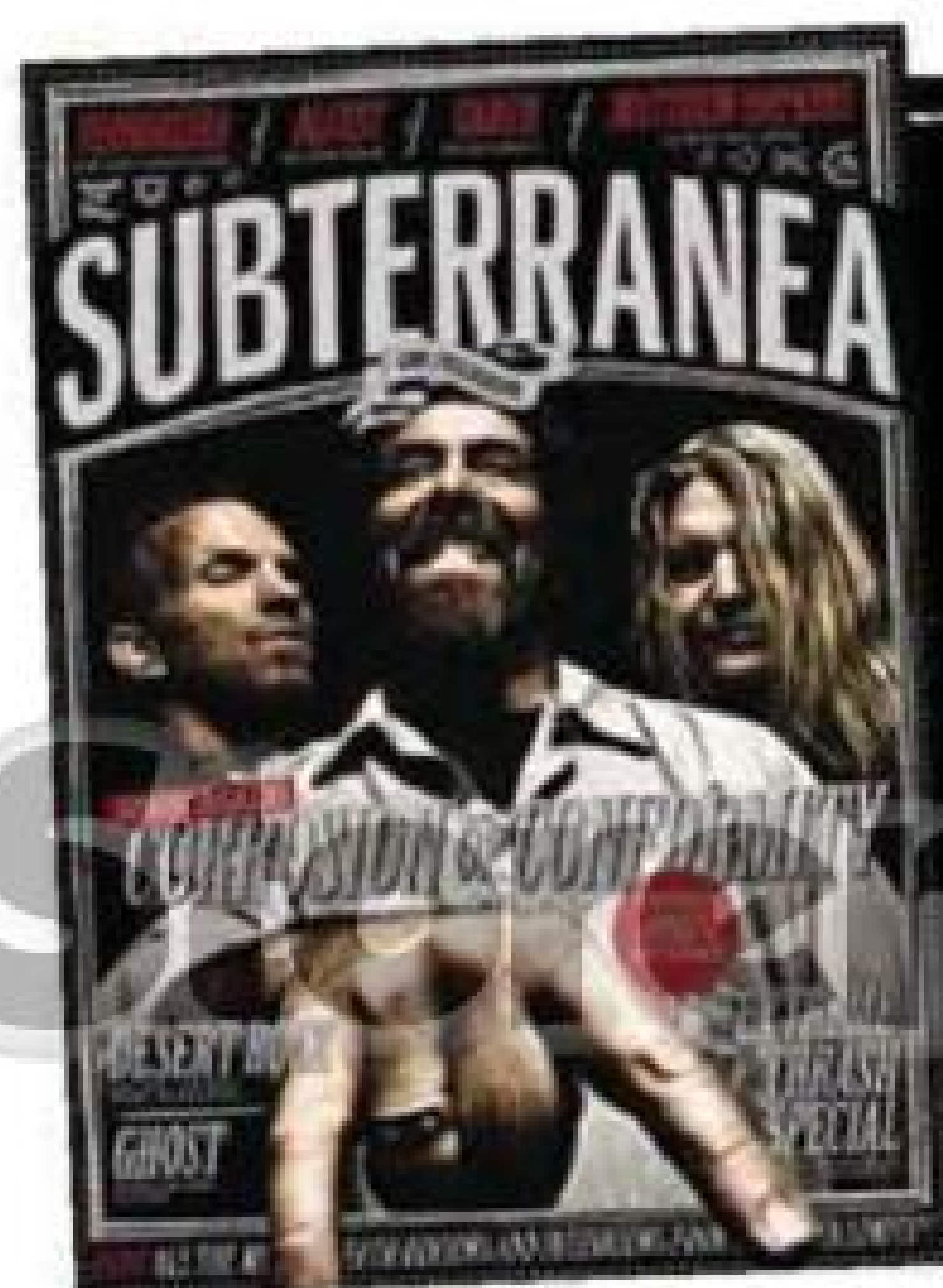
44 COREY TAYLOR



64 PYTHIA



36 DREAM THEATER



SUBTERRANEA
CORROSION OF CONFORMITY
144 Southern rockers regroup
DESERT ROCK
150 The Kyuss legacy lives on
TERRORIZER, GHOST, ALCEST, LOCKUP

REVIEWS

MASTODON

122 Thrills and spills in Oslo!

SOULFLY, VAN HALEN, EVERY TIME I DIE, SABATON, BLEEDING THROUGH, SAXON

METAL HAMMER

METAL HAMMER, 2 BALCOMBE ST. LONDON, NW1 6NW
EMAIL chainmail@futurenet.co.uk FAX 020 7042 4619

EDITORIAL

EDITOR **ALEXANDER MILAS**
alexander.milas@futurenet.com
PRODUCTION EDITOR **VANESSA THORPE**
vanessa.thorpe@futurenet.com
EDITOR AT LARGE (INCOMINGS & WEB) **JAMES GILL**
james.gill@futurenet.com
REVIEWS AND SUBTERRANEA EDITOR **JONATHAN SELZER**
jonathan.selzer@futurenet.com
ONLINE EDITOR **MERLIN ALDERSLADE**
merlin.alderslade@futurenet.com
MANAGING EDITOR **ALEX BURROWS**
alex.burrows@futurenet.com
GROUP PUBLISHER **CHRIS INGHAM**

ART

ART EDITOR **JAMES ISAACS**
james.isaacs@futurenet.com
DEPUTY ART EDITOR **LEWIS SOMERSCALES**
lewis.somerscales@futurenet.com

CONTRIBUTORS: Ryan Bird, Toby Cook, Malcolm Dome, John Doran, Jerry Ewing, Kat Halstead, Dom Lawson, Dave Ling, Joel McIver, Ken McIntyre, Greg Moffitt, Morat, Dayal Patterson, Raziq Rauf, Natasha Scharf, Mick Wall, Philip Wilding, Nik Young.

COVER: Travis Shinn

PHOTOGRAPHERS: Mick Hutson, Tina Korhonen, John McMurtrie, Sam Scott-Hunter, Ester Segarra, James Sharrock

SENIOR CREATIVE TEAM
CREATIVE DIRECTOR **BOB ABBOTT**
EDITORIAL DIRECTOR **JIM DOUGLAS**

ADVERTISING SALES DIRECTOR **MALCOLM STOODLEY**
T 020 7042 4272 E malcolm.stoodley@futurenet.com

COMMERCIAL MANAGER **IAN WILLIAMSON**

T 020 7042 4102 E ian.williamson@futurenet.com

SENIOR SALES EXECUTIVE **JOHN BISCOMB**

T 020 7042 4255 E john.biscomb@futurenet.com

SALES EXECUTIVE **LUCY HELLINGS**

T 020 7042 4104 E lucy.hellings@futurenet.com

SALES EXECUTIVE **LAURA RICHARDSON**

T 020 7042 4261 E laura.richardson@futurenet.com

CLASSIFIED SALES EXECUTIVE **KATIE TAYLOR**

T 020 7042 4101 E katie.taylor@futurenet.com

MARKETING & DISTRIBUTION

GROUP MARKETING MANAGER **ALIX THOMPSON**

T 020 7042 4051 E alix.thompson@futurenet.com

CAMPAIGN MARKETING MANAGER **COURTNEY STRAPPS**

T 020 7042 4062 E courtney.strapps@futurenet.com

DIRECT MARKETING PRODUCT MANAGER **ASHLEY HICKMAN**

T 020 7042 4026 E ashley.hickman@futurenet.com

EVENTS MANAGER **LISA MCCABE**

T 020 7042 4071 E lisa.mccabe@futurenet.com

TRADE MARKETING MANAGER **JONATHAN BEESON**

T 020 7042 4052 E jonathan.beeson@futurenet.com

SENIOR LICENSING & SYNDICATION MANAGER **REGINA ERAK**

T 01225 732 359 E regina.erak@futurenet.com

PRINT & PRODUCTION

PRODUCTION MANAGER **MARK CONSTANCE**

PRODUCTION CO-ORDINATOR **KEELY MILLER**

ADVERTISING PRODUCTION **NATHAN DREWETT**

FUTURE PUBLISHING LIMITED

UK CHIEF EXECUTIVE **MARK WOOD**

EDITORIAL DIRECTOR **JIM DOUGLAS**

EDITOR IN CHIEF **SCOTT ROWLEY**

HEAD OF INTERNATIONAL LICENSING **TIM HUDSON**

SUBSCRIPTIONS

T 0844 848 2852 E music.subs@futurenet.com

For annual subscriptions to Metal Hammer, see p.132

NEXT ISSUE ON SALE **MARCH 7, 2012**

PRINTED BY **WILLIAM GIBBONS**

DISTRIBUTED BY **SEYMOUR DISTRIBUTION LTD.**

2 EAST POULTRY AVENUE, LONDON, EC1A 9PT

TEL 020 7429 4000

If you would like to purchase the images featured in this publication, please visit www.futuremediastore.com or email mediastore@futurenet.com

Want to work for Future?
visit www.futurenet.com/jobs

Member of the Audit Bureau of Circulations
43,835
Q1 & Q3 2011 Dec 2010

Future
media & entertainment

Future produces carefully targeted magazines, websites and events for people with a passion. Our portfolio includes more than 180 magazines, websites and events and we export or license our publications to 90 countries around the world.

Future plc is a public company
quoted on the London Stock
Exchange (symbol: FUTR).

CHIEF EXECUTIVE **MARK WOOD**
NON-EXECUTIVE CHAIRMAN: **PETER ALLEN**
GROUP FINANCE DIRECTOR: **GRAHAM HARDING**
T +44 (0)20 7042 4000 (London)
T +44 (0) 1225 442244 (Bath)

WWW.FUTUREPLC.COM

© Future Publishing Limited 2012. All rights reserved. No part of this magazine may be used or reproduced without the written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. The registered office of Future Publishing Limited is at Beauford Court, 30 Monmouth Street, Bath BA1 2BW. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agents or subcontractors shall be liable for loss or damage.

We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council).

recycle
FSC® C007184

HERESIES



CONFESS: HERESIES@FUTURENET.COM [FACEBOOK.COM/METALHAMMER](https://www.facebook.com/METALHAMMER) [TWITTER.COM/METALHAMMER](https://twitter.com/METALHAMMER)



SOULFLY ENSLAVED



"Guaranteed to
fuck your sheet off"
ALEXANDER MILAS
CUNT-RA

HOWLIN RAIN THE RUSSIAN WILDS



"Woodstock-inspired
jazz rock as played
by Santana.
In space."
JAMES ISAACS
PANTERO

LAMB OF GOD RESOLUTION



"Ball-busting metal
from Virginia's
riff masters"
LEWIS SOMERSCALES
FLYNN-0

CANCER BATS DEAD SET ON LIVING



"Bats go from
strength to
strength"
JAMES GILL
JACKYLMAN

ASPHYX DEATHAMMER



"Warrior-class
death metal from
the Dutch masters"
JONATHAN SELZER
JAGA-MEISTER

LITTLE ANGELS JAM



"I am going to
completely lose it
when Little Angels
play Download"
VANESSA THORPE
"HOOOOOO!"

EVERY TIME I DIE EX LIVES



"Fast, heavy and
batshit insane.
You can't fuck
with this"
MERLIN ALDERSLADE
WILLYKUNT

LETTER OF THE MONTH

BAKE STUFF

I'm 15-year-old girl from Finland. I want to tell people how important music is for me. I've always loved metal. My parents divorced a few months ago and it was bit of a shock, but with metal I survived. My favourite bands are Arch Enemy, Dio, Helloween and especially Megadeth, because Megadeth inspired me to play guitar. In autumn 2011 I founded a band called Metalholica and the second guitarist of the band became my first boyfriend. PS: Check out my picture!

IINA RYNNÄNEN, FINLAND

Wow! That biscuit cake combo is amazing! Can we get one? You are one of many people for whom music is everything: it keeps us strong and unifies us all. Now, about that giant biccie...



Megadeth:
an inspiration



SEND IN YOUR RANTS AND THE ONE THAT MAKES US LAUGH UNTIL WEE COMES OUT GETS A HAMMER SHIRT! WWW.METALHAMMERMERCH.COM

BRING ME THE BAND

A couple of weeks ago I went to see Machine Head with Bring Me The Horizon supporting in Glasgow and I have a couple of complaints. First off, the amount of abuse BMTH got is ridiculous. I don't understand why they get so much shit! Their dress sense is questionable but their music is undoubtedly metal. There's plenty of people out there who hate them because of their dress sense, which is just plain stupid. They are arguably the biggest British metal band formed in the past few years and they deserve a lot more respect! Secondly, we waited three hours in the freezing cold to meet Machine Head after the gig and they didn't come out. Fans spend a lot of money paying to see them live and buying their records and I think it's unfair when a band won't come out to say hi, sign a few autographs and take a few pictures. I know Machine Head aren't a band that take their fans for granted, so I don't understand why they wouldn't come out!

SEAN WILLIS, EMAIL

Agreed on BMTH, and as for Machine Head coming out, the band may well have had other commitments such as interviews. Not to mention the security implications of 8,000 autograph-hungry MH fans chasing Robb Flynn round the venue!

METAL MAIDEN

I hate that everyone thinks that just because someone's a teenage girl who likes metal, they have to be obsessed with Black Veil Brides. I'm a teenage girl and I hate Black Veil Brides! I tend to like all kinds of metal whether it be Slipknot, The Big 4, Five Finger Death Punch and In Flames, just to name a few. This stereotype gets me so mad. If one more person assumes that I like Black Veil Brides because I'm a teenage girl I'm gonna rip their face off. On a lighter note, I love the new comic section. I die of laughter every time.

JOSELYN
DZIEMINSKI, EMAIL

So do we Joselyn, glad you're enjoying it too!

SOUTH OF REASON

I know, I know, you've got only limited pages and there's a lot out there, but why oh why do you dedicate so much of your fair publication to Slayer? I've seen them 10 times and it's always the same set! Just give up, guys.

(NAME AND LOCATION WITHHELD FOR FEAR OF REPRISALS)

You did not just write into a metal mag to disrespect Slayer! SLAYER! SLAYERRRRR! SLAY-ER! SLAY-ER! SLAY-ER! SLAYER MOTHERFUCKERS SLAYERRRRRR! Sorry. We get carried away. See a therapist.

LUPINE HOWL

Well, the free CD on the last mag provided me with some good listening. Therapy? drove me Stark Raving Sane with its juddering Screamer-esque guitar riffs, making me smile as if 1994 never went away. And Wolfsbane's comeback album

definitely saved my life, never mind the world, as boldly titled on its Bill & Ted styled album cover. EXCELLENT! PS: Please do a page on the awesome Stuka Squadron. ROTTENFUHRER HORZT SCHITTER, EMAIL

Great to hear you're digging the CDs - and as for Stuka Squadron, you may just get your wish...

WRITE AND WRONG

My friend Lisa and I had an idea that we could have our own column in your mag! We were thinking of calling it Lisa And Lyle's Lyrical Looniness. Working title, ha ha! We could discuss musical taste and opinions on bands and their current affairs, we would answer mail and letters your readers send us! We look forward to your reply. LYLE ROBERTSON AND LISA JARRETT, EMAIL

Do it! Email us your first blog and we'll put it online. If it's good and people like it, you never know what might happen in the future!

TREMENDOUS

"Uptempo and heavy riffing. I had to write 11 solos for this record so it took me a long time. There's lots of soloing." – Mark Tremonti on his new solo album. I can't fucking wait!

ANON, FACEBOOK

You're not alone! Alter Bridge are one of the best bands going, regardless of whether you think they're metal or not (see: Led Zeppelin.)

MOTIONLESS IN WACK

I am writing about my disappointment. I just read that interview with Motionless In White, basically because I cynically wanted to see what a band that looked like Black Veil Brides would have to say. I was surprised by the intelligent things Chris Cerulli had to say, prompting me to go and give their music a chance... And was crushingly disappointed again by a 'new' band. MIW sound like every other bloody new metal band around: mid-range growling, syncopated riffs and kicks, identikit instrument sounds, a few 'atmospheric' bits and that insufferable processed 'clean' vocal to provide 'contrast.' The man goes on about how they don't fit in with certain fan groups, how some people write them off, how they're trying to do something different and are 'all about the music' – but the reason for this is that, well, they unfortunately sound quite a lot like quite a lot of other things. When are new bands going to be as good as older ones?

ADAM STANLEY, EMAIL

Fair points Adam, but intelligence is rarely directly proportional to how good a

band is. MIW may not sound like Animals As Leaders or Nine Inch Nails or Sunn O))), but it's a more cerebral take on identikit metalcore.

CRIS AND TELL

Thank you for this month's brilliant Lacuna Coil supplement. This is band that have still held onto the essence of what makes them metal and Cristina Scabbia is a powerful frontwoman who's clearly in charge of her own destiny. No one can read such an in-depth piece and not come away without giving them their full respect.

STEPHANIE WARD, EMAIL

We're glad you liked it, Stephanie and there's clearly a lot more to the band than meets the eye.

THE KIDS ARE ALRIGHT

I saw eight-year-old Juliet and her first hardcore song on YouTube. This made me laugh on two fronts. A) The kid and the video were hilarious. B) Metal elitists going "That's why hardcoore is sooooo shit!" and "They could have gotten her into other stuff like Necromantic Fucktit." Some people need to lighten up and take it for what it is: fun. Juliet, you fucking rock!

LEON MARTIN DEANE JACKSON, FACEBOOK

Agreed! She's a trainee defender of the faith, and we at Hammer completely approve.

RAVE MISTAKE

Chase & Status... I tried listening to a few songs, you know, try to be open-minded and all that crap. It was just

noise, I really couldn't get into it at all and I've taken a liking to the whole Skrillex/Korn thing as well. I just feel like it's a wasted slot when Download could have had Skrillex or Pendulum. Too late now, oh well...

NEIL BATES, FACEBOOK

You say it's too late, but Mr Copping doubtless has more up his sleeve. He always does.

SOPA SO BAD

When it comes to downloading, most people do it because they want to try out a new band or album, if they like it they buy it, if they don't, they don't. But if they do like it that leads to merchandise sales and ticket sales which the band obviously get paid for. Make a decent enough song and you'll get royalties for it. Make a big enough band and get crazy merch. I mean hell, Kiss is a business with a musical background nowadays, and you don't see them bitching.

BEN, METALHAMMER.CO.UK

True in Kiss's case, but the simple fact is that illegal downloading is harming the ability of bands to make a living. Do we want all bands to be a business first?

IRON MAN

Good to see Tony Iommi crashing into a negative situation head on with a positive attitude, doing what he loves. Keep the faith brother we're all rooting for you.

JASON CRAIG, FACEBOOK

Get well Tony! The Force is still strong!



Dear Jorgen, What is your favourite recipe for lasagne?

JOSEPH WALBYOFF, VIA TWITTER

Jorgen says: Take one giant, cast iron AGA oven, staple it to your scrotum and then push it down a mineshaft. You will then feel a slight tingling sensation as you plunge screaming to your death. I do not eat lasagne, because I am not an obese insurance salesman from Penge called Clive. When you get reborn as someone less British, feel free to ask for a recipe for Pinnekjøtt or Nils' unexpected cucumber mouthful.

Dear Jorgen, My missus thinks I'm sad for liking Austrian Death Machine. I feel like leaving her but she is well fit. What should I do?

FROM BUTCHER 666, VIA TWITTER

Jorgen says: Chop her arms off, push her down a lift shaft and shout: "See you at de party, Richter!" Then we'll see who's sad. After all, who comes first, your wife who loves you and is awesome or the world's second best Arnold Schwarzenegger-themed metal band?

Dear Jorgen, When I put the baby to bed she sleeps straight away but when the missus puts her to bed she screams and screams. What can we do?

FROM STEVEN KIERNAN, VIA TWITTER

Jorgen says: Aiiieeeeeee! What makes you think I know the answer? I am a 19-year-old black metal fan, not a harassed 40-year-old fat man with a baby! Have you tried taking the wee bairn out in the pram for as long as

possible during the day? The fresh air has a soporific effect. And there is always the chance that your wife is pinching your baby so it screams, meaning you have put it to bed every night while she sits on the couch watching Desperate Scousewives eating chocolate. Just a thought.

Dear Jorgen, Is my broadsword supposed to lean to the right?

FROM BROTHER J SIMPSON, VIA TWITTER

Jorgen says: Mine suffers a swing to the right every time I see Boris Johnson on the TV. I'd like to apply the three-line whip to him, I can tell you. I'd fill his upper chamber with a vigorous early day motion. Aiiieeeeeeeee!

Nils, fetch the mop, there has been some messy political fall-out!

Dear Jorgen, Are you a fan of sushi?

FROM ADAM BOON, VIA TWITTER

Jorgen says: Are they that Taiwanese symphonic black metal band?

Dear Jorgen, Do you know the difference between flan and quiche?

FROM OLIVER ELLIOTT, VIA TWITTER

Jorgen says: Flan is the name of the ginger one in Harry Potter and quiche is when you buy curtains and they are not black and have flowers all over them.

Maximum Salan

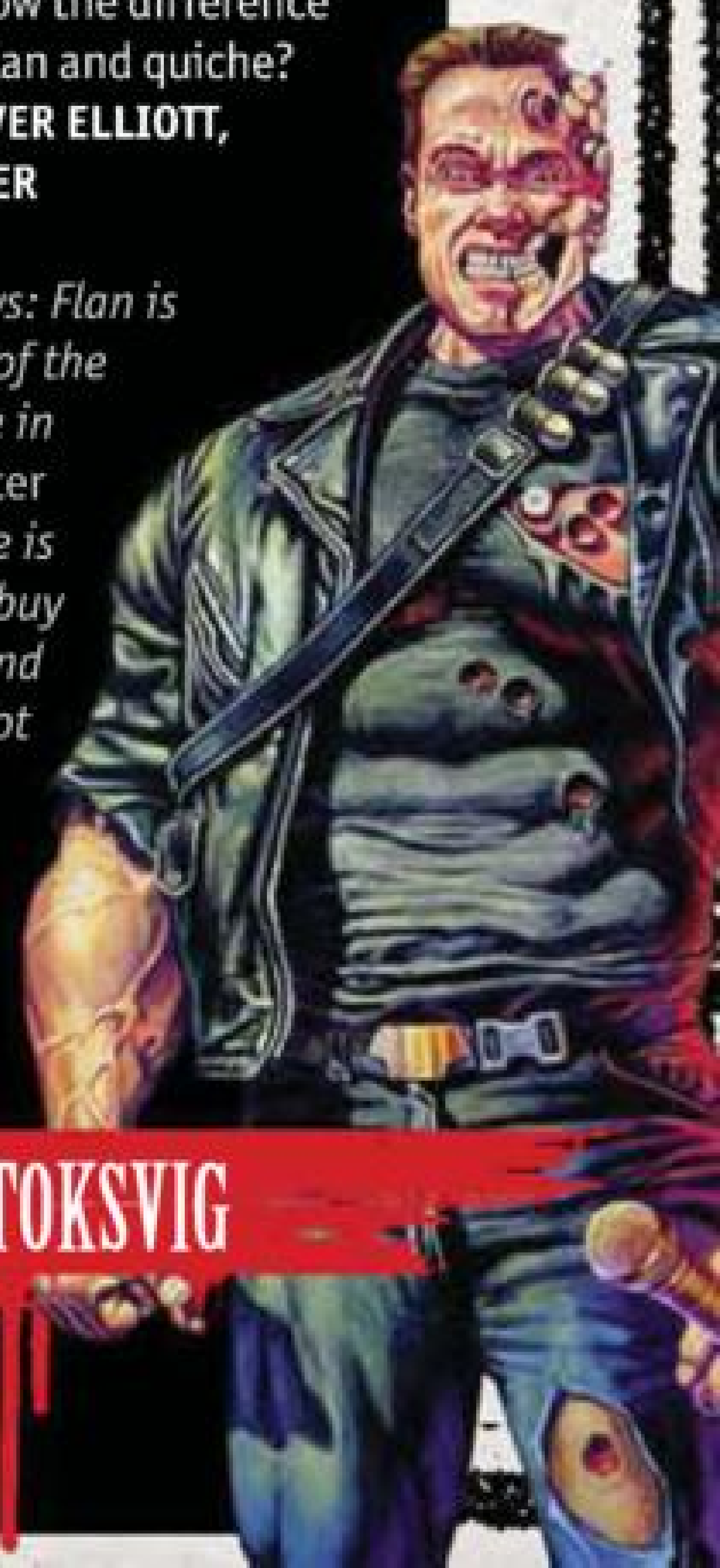
BY DAVE MCELFRATICK



DAVE 2012

HTTP://WWW.EXPLOSM.NET

TWITTER.COM/JURGENTOKSVIG



REVELATIONS

THIS MONTH'S
HOTTEST METAL NEWS



RANDY FOR PRESIDENT

Lamb Of God's outspoken frontman is running for President of the United States. And the first thing he'd do is take a bullet...

You read it right: if the United States Of America pulls its head out of its arse for once and does the right thing, Lamb Of God singer Randy Blythe will be sitting in the White House this time next year. As he announced on Twitter and his blog back in January, Randy is convinced that he would do a better job of running the world's most powerful country than any of the current Republican or Democratic candidates. We have to agree. After all, if you can whip up a circlepit as well as this bloke can, you'll have no trouble controlling the US Senate.

In case you were wondering, this will be no ordinary presidential campaign. "This is what's going to happen when I get in," Randy tells *Hammer*. "I'm going to be sworn in, and then immediately I'll be escorted by military guard to a nice firing range. There'll be a giant American flag behind me, so everyone knows that I'm doing this for America. Now, I want to

prove my commitment to the job, so I'm gonna stand there and give the order to be shot by a trained sniper in a place that won't kill me. No, not in the nuts! Fuck, how can you even ask that? Who wants a President with no nuts? I'll take a bullet in the arm, or maybe the leg, as long as it doesn't hit the femoral artery. Maybe he can blow one of my fingers off – as long as it's not my middle finger..."

Wait – the feral frontman isn't done yet. "Then I'd have to get myself to an ambulance at least 50 yards away, through a muddy field, with grenades and shit going off around me, just to simulate how fucking hectic war is," Randy adds. "They'll patch me up, but I'll know the excruciating pain of being shot. That's what happens to guys who go to war, and if I'm gonna send guys to war, I should know what it's like. I believe in the inevitability of war at times, I'm not a fucking hippy, but if I'm gonna get us into this shit, I'd better know in a visceral way what it's like. I'm not afraid

of that. Fuck it, I'll do it, I don't give a shit."

Be afraid, enemies of America: be very afraid. "When people see me do that, they'll be like 'Jesus fucking Christ! That dude's crazy. And he's the leader of that country. We'd better not fuck with them!'" chortles Randy. "After that, I'll go to [fearsome military boot camp] Parris Island in South Carolina, preferably in August when it's insanely hot, and I'll come out a pretty hard motherfucker. I'm not expecting any special treatment, because all our military guys have to go through that. Then I'll take a look at America's military presence everywhere in the world, and if I want to keep our forces there, I have to go there and get in the ring with an enemy prisoner and fight to the death, with a knife, and execute him. That way I'll have blood on my hands in a literal sense, because I believe that when people sit behind desks with no regard for actual human life and kill people by making an order into a telephone, that's reprehensible. They should know what it's like."

But what about his policies? Say, healthcare?

"I believe Obama is trying to institute a form of national healthcare, but due to the relentless partisan pissing contest that's

occurring in Washington, DC, any sort of legislation has been hitting walls," Randy explains. "They're like children arguing and saying 'My dad is tougher than your dad... No, my dad is tougher than your dad!' Nothing is getting fucking done, and America is suffering because of it. So I will continue on to give us a national healthcare programme, and it will no longer be known as Obamacare: it will be known as 'We'll Fix You Right Up, No Worries Mate.'"

Randy has some respect for previous presidential hopefuls and winners. "I don't agree with John McCain's policies, but when he was captured in Vietnam and offered an early release because his dad was a big shot, he said, 'Fuck you! These other men were in here before me,' and he stayed. That's a fucking man, right there. I respect that, even if I don't like a lot of his policies. John F Kennedy was the same. Men like that had actual experience of what they were sending soldiers off to do. George W Bush didn't, and yet he wanted our people to go and die in the desert. Fuck that!"

Will Randy's countrymen see sense and vote him in? Watch this space. Keep track of the most metal political campaign ever by following his Twitter feed at twitter.com/lambvox. ✖

RESOLUTION IS OUT NOW VIA ROADRUNNER. LAMB OF GOD PLAY DOWNLOAD IN JUNE.

"IF I'M GONNA SEND GUYS TO WAR, I SHOULD KNOW IN A VISCERAL WAY WHAT IT'S LIKE"





10 ARCHITECTS



14 THERAPY?



17 TONY IOMMI



19 MORTAD

HOT TOPIC

THE BLYTHE MANIFESTO

YOUR GUIDE TO RANDY'S MAIN POLICIES...

AFGHANISTAN

"The war is a complex situation. I will not yank our troops out right away – that would cause too much chaos – but I would be in the process of removing them from the country. We got Osama bin Laden: I believe he was an evil man and that he definitely had to die. I would have shot him myself if I could. That was our main objective, and yet it's still going on; we're flushing trillions of dollars down the toilet, fighting a war that can't be won."

DRUGS

"I don't advocate heavy drug use; there's no such thing as an awesome heroin addict. But I would legalise marijuana. I don't smoke pot, and I haven't smoked it in a long time, but I think it's ludicrous that a fucking plant with legitimate medicinal uses is illegal. When people smoke it, they want to eat, watch TV and laugh, ha ha ha! Yet our government makes money off the sale of alcohol, which leads to violence, domestic abuse and countless fatal car accidents."

HEALTHCARE

"You guys are aware of the fact that we don't have socialised medicine over here. I find it utterly fucking ridiculous that despite the amount of taxes we pay, every American is not entitled to healthcare provided by the government. It's insane. If you get sick here and you don't have insurance, you might die. By law [hospitals] have to take you in, insurance or not, but that's bullshit because you're not gonna get the best possible healthcare without insurance. You could get into debts that you will carry for the rest of your life."

PUBLIC ACCOUNTABILITY

"There needs to be a greater level of transparency in government. We should be more honest about why we're doing things. We should say, 'We're going to this country because we want a strategic foothold there,' not, 'We're going there to spread democracy.' That's bullshit! Get the fuck out of here."



Store.com



HEAVY DUTY

Architects promise to return to their heavier roots.

Brighton based tech-metallers Architects are poised to release an album that they promise will put them back on the high that 2009's *Hollow Crown* propelled them to, after last year's more tepidly received *The Here And Now*. Quietly the band were always a little unhappy with the album. In fact when *Hammer* spoke to guitarist Tom Searle when he'd just returned from recording in the US he was – candid as ever – admitting as much. We spoke to Tom and frontman Sam Carter to ask what happened and see how that's affected the new album.

"As soon as I heard it I knew it was wrong," says Tom. "We were pulled in all these different

directions within the band. We became this sort of musical hinterland: you can't be this discordant technical metal band and a full-on pop rock band at the same time. Someone at the label said you have to choose what band you want to be because you can't be Meshuggah and Coldplay. I thought, actually, you're right."

Sam adds that, "We didn't get to work together on everything which was a big problem. We were sectioned away [in the studio] and not able to get that band bond."

The guys will return to Outhouse studios in Reading where the band recorded *Hollow Crown* and recent single *Devil's Island* – which was received with much fanfare.

"There were no bad comments!" says Sam. "And that was great for us 'cause we're now used to seeing, 'Oh I hate this band, why don't they die?'"

"To be back at Outhouse was a dream," adds Tom. "We can be our band again."

So what of the new material?

"It's gonna be completely different," states Sam boldly. "It's gonna be heavier than we've ever been and the melody will be a lot more... interesting. Some of the melodic stuff came out a bit too 'rock' on *The Here And Now*. We're concentrating on getting our sound back. I'm excited."

"There's more melody than on *Hollow Crown* but it's faster and heavier as well," explains Tom. "It's not *that* technical but it's more technical than *The Here And Now*. It sounds *bigger*."

"There's a range of moods on there too," continues Tom. "Movie

soundtracks have been a big influence on this. I like the tension – things sounding dramatic. Some of the new material is very apocalyptic."

Due to the success of *Hollow Crown* it seems the band were doomed from the off. Could the band ever have hoped *...Here And Now* would do well?

"I know!" says Tom. "I've always said I'll never write two good records in a row. Only by making mistakes can you see what to do next time. But because of that this new album has a real focus. And you know what, I may even like this one..." ✱

THE ALBUM WILL BE OUT THIS SUMMER VIA CENTURY MEDIA

DEVIL'S ADVOCATE

TOM ON DEVIL'S ISLAND'S LYRICAL THEMES.

"Yes, I know it's a Megadeth song now, but it's also a French island off South America in French Guiana where the French sent convicts in Napoleon's day. We called it

Devil's Island because – as you can see from the video – the song is about the UK riots in 2011. Just because you were scared or thought the riots were bullshit doesn't make you a middle-class Tory wimp. Sure, there were loads of socio-

economic reasons underlying the riots but there was no direct political motive or message. We've travelled a lot and grown up a lot and the new record's lyrics will be a lot more outward-looking than simply about the self."

"WE'RE USED TO SEEING 'OH I HATE THIS BAND, WHY DON'T THEY DIE?'"





TURNING JAPANESE

✦ *London mob Japanese Voyeurs' grungy, alt-metal vibes are giving kids of the 90s plenty to smile about.*

Since forming in London in 2007, grunge-friendly five-piece Japanese Voyeurs have won themselves some fans in the most unexpected of places, from Rage Against The Machine/Testament producer Garth 'GGGarth' Richardson – who oversaw their excellent 2011 full-length debut, *Yolk* – to BBC Radio 1 presenter Fearnie Cotton. Her proclamation that their *Milk Teeth* single was for “fans of Smashing Pumpkins” is perhaps a tad misleading, but it’s not a million miles off the mark and it’s still a fair indication of the kind of sardonic, catchy and decidedly 90s brand of alt-metal that the Voyeurs seem to nail so damn well.

“We want to do our own thing, and I believe that we are doing our own thing, but we’re still influenced by the things that we love,” admits singer Romily Alice. “We never set out to be a 90s band, but we love a lot of bands from that era: Melvins, Alice In Chains, Nirvana, Pantera...”

Romily’s vocals bring an unnerving, sickly sweet undertone to the gritty backbone of the likes of *Cry Baby* and *Dumb*, with her deceptively innocent tones often recalling the saner side of Daisy Chainsaw/Queen Adreena screecher KatieJane Garside. It’s a unique and unsettling mix – and perhaps most worryingly of all, it comes so naturally.

“I can’t really sing any other way,” she states, flatly. “It just comes out like that! I love the creativity of being in a band and I love writing music and writing lyrics, but I don’t think about the singing part, I just do it. I’m not someone who wanted to grow up being a singer and I know I’m no Whitney Houston. Some people don’t like it and I know I’m pushing people, but I know what I’m doing. I’m not trying to make this easy to listen to.” ✦

YOLK IS OUT NOW VIA SLIMEBALL

“I’M PUSHING PEOPLE. I’M NOT TRYING TO MAKE THIS EASY TO LISTEN TO”

Romily Alice’s birds are flipping out

KILLERS!

Ikillya are the new US metallers set to ignite the metal world this year

Ikillya: street metal



A smalltown boy moves to the big city in order to follow his dream of starting a band. Sounds like a familiar story, right? Maybe so, but as far as Jason Lekberg, frontman with uncompromising up-and-coming groove metal outfit, Ikillya, is concerned, being the outsider merely stoked the fires of his incessant drive to succeed.

"When I was growing up in Indiana, not listening to country music or playing basketball made me an outcast," admits Jason. "But it helped me fixate on metal and focus on that outcast mentality." Upon moving to New York City five years ago, Jason found that maintaining that outsider attitude would prove to be a rich source of inspiration for Ikillya's punishing music – not

that putting the band together was easy, though...

"When I moved to New York City, I thought there would be musicians on every corner," Jason chuckles. "But there are a thousand bands, and everybody's always looking to find that one guy, to fit that one spot. Half the bands should just split up and repopulate the scene!" When Ikillya finally recruited guitarist Dave Kerr, the end result was their *Recon* EP. Like DevilDriver soundtracking a street brawl, it's eight songs of guttural aggression and no-nonsense neck-snapping guitars.

But there's more to making it in metal in 2012 than writing a clutch of killer riffs – as Jason well knows. Working a day-job within

the music industry that's seen him have a hand in marketing bands such as Lamb Of God and Mudvayne, Jason has no illusions as to how tough it is for new bands to succeed.

"I was acutely aware that the likelihood of people paying me to scream at things was very slim, but I wanted to stay involved with music, so I got an internship and worked my way in. It's helped in ways I never expected, but it's hindered me in all the ways other people would expect it to help."

"It's given us the knowledge we need to move forward," the frontman admits. "At this point it's up to us whether or not people respond to our music, and whether or not we make art that is moving to people." ✱

"NOT LISTENING TO COUNTRY MUSIC MADE ME AN OUTCAST"

THEIR RECON EP IS AVAILABLE NOW. GET IT FROM WWW.IKILLYA.COM



TWEET LOAF

GRAB YOURSELF A SLICE!



I think I've decided to run for President. As in President of the USA. The big cheese. The grand poo-bah. The Boss.

RANDY BLYTHE
@LAMBVOX



If 2012 is trending as the 'Year Of Gaga', then maybe the fucking Mayans knew what they were talking about. Dear baby Jesus...

COREY TAYLOR
@COREYTAYLORROCK



A homeless man just commented on my spray tan... clearly I've achieved the color I want

LADY STARLIGHT
@LADYSTARLIGHTNY



Twauti Arabia, LOL

ROBB FLYNN
@THEGENERALMH



We never rest here at Download HQ – just you WAIT until you see what treats we

have in store
DOWNLOAD FESTIVAL
@DOWNLOADFEST



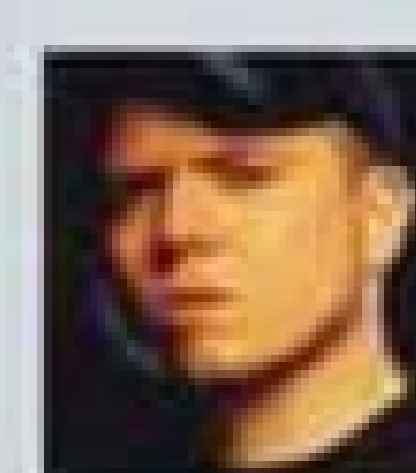
I'm going for a jog, u coming?

BENJI WEBBE
@BENJIWEBBE



"A meaningful quote" – Someone

OL DRAKE
@OLEVILE



Tweet less, rock more! More family time, more exercise, more health more wealth

JAMEY JASTA
@JAMEYJASTA



I really wanna know what some people will say when the "end of the world" is not going to happen! Be happy folks! Much love!

CRISTINA SCABBIA
@MISSSCABBIA



Even by my standards, my hair looks fantastic today.

DALE BUTLER
@DALEMALEFICE



Not sure about being made to watch Hugh Grant movies. #odd

AMOS WILLIAMS
@MOSTESSERACT

StoreMags



THE KRAKEN®

PUT A
BEAST
IN YOUR
BELLY

The Kraken is imported Black Rum from the Caribbean blended with spices. Named for a Sea Beast of myth and legend, The Kraken Rum is strong, rich, black and smooth.

KRAKENRUM.COM

The Kraken® Black Spiced Rum. 47% Alc/Vol. (94 proof). ©2011 Kraken Rum Co., Jersey City, NJ. Like the deepest sea, the Kraken® should be treated with great respect and responsibility.

Therapy? (left to right):
Michael McKeegan, Andy
Cairns, Neil Cooper



LUCKY 13

Therapy? are back and they're rocking harder than ever.

The uncategorisable Irish rock veterans return in seriously heavy style. Dodging in and out of the mainstream since their emergence two decades ago, Northern Irish rock trio Therapy? have been constantly moving targets, quite happily not giving a damn about their critics.

Their new album – their 13th – *A Brief Crack Of Light*, is their heaviest in years, bringing molten riffage to the band's trademark

skewed viewpoint on life: as frontman Andy Cairns tells *Metal Hammer*:

"It's a very, very heavy record! The last song on the album is called *Ecclesiastes* which comes from the King James Bible and refers to the part which they reckon was written by Solomon, and is about a prophet dealing with the idea that life is absurd. I was writing all these off-kilter, haunting bits of music but we were also writing riff-rock, so the

end result is groovy and much much heavier than the last couple of albums."

Asked how he and his band-mates Michael McKeegan (bass) and Neil Cooper (drums) have kept it together for so many years, Andy explains:

"We come from little villages, so if we wanted to buy a record by Venom or the Sex Pistols or Metallica or whatever, we had to get a bus to Belfast during The Troubles and go to a specialist

music shop. Music meant a lot more to us for that reason. When people get into bands and have a few hits and get successful, they'll usually be very happy to hang out with celebrities and feel that that's where they belong. Because we were from small towns, we never got to the point where music came second, which has sustained us through the tough times."

"We're just this odd thing!" concludes the singer, but if by 'odd' he means 'awesome' we agree 100 per cent. ✱

A BRIEF CRACK OF LIGHT IS OUT NOW VIA BLAST RECORDS. THERAPY? WILL PLAY THE JÄGERMEISTER MUSIC TOUR WITH SKINDRED AND THE BLACK SPIDERS APRIL 10-14.



Outstanding in their field

"IT'S A VERY, VERY HEAVY RECORD!"

MORBID VISIONS BEHIND THE SCENES AT THERAPY?'S VIDEO SHOOT

"Our new video has an Eastern European-style landscape which we really liked. Our part was pretty minimal: we played the song *Living In The Shadow Of A Terrible Thing* in front of this really desolate background. There's going to be gas masks and all sorts of chicanery in it. The lyrics for the song actually came from a

misremembered memory of mine: there's an Irish writer I really like called Flann O'Brien and he's very like Samuel Beckett. His stuff is almost like slapstick comedy. I was reading one of his books

late one night and I got up the next day thinking that he'd mentioned that a village in Ireland was living in the shadow of a terrible thing. It was obviously a metaphor for death and bad luck. But it must have been a

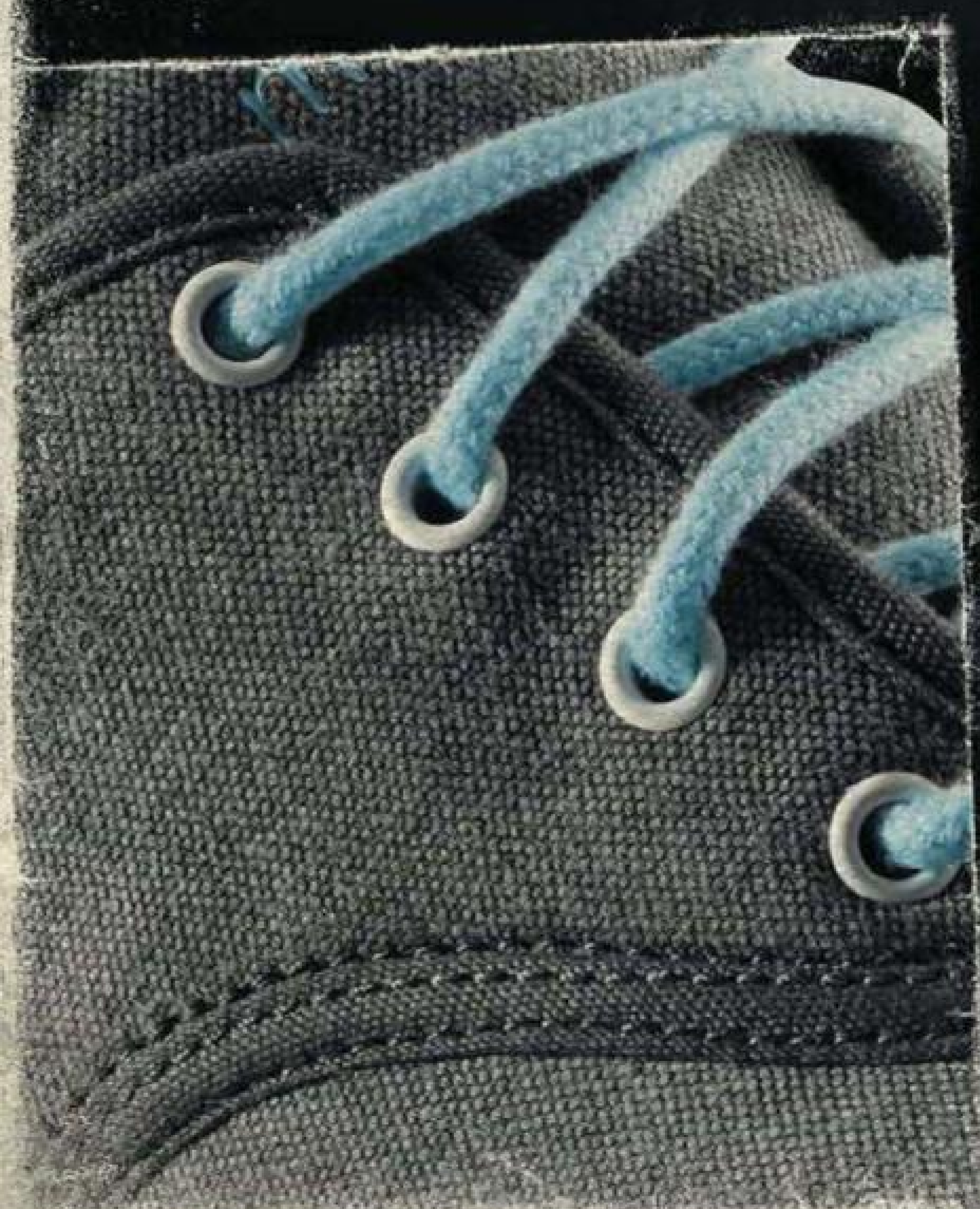
dream, because I can't find it anywhere in the book! There are also references to Milton's *Paradise Lost* and Dante's *Divine Comedy* as well as a kind of Irish madcap tomfoolery, which all clashes together in the song. The riffs remind me of a giant rusting robot trying to get itself out of some a tar pit. It's suitably absurd!"



Andy sees the light



MACBETH
FOOTWEAR



**JONA
WEINHOFEN**

BRING ME THE HORIZON
STUDIO PROJECT

PART OF THE

**HOLIDAY 2011
COLLECTION**

AVAILABLE NOW

MACBETHSHOP.COM



STORY OF THE BEER

Clutch and Bring Me The Horizon launch beer and BBQ sauce.



Clutch squint through their beer goggles

Stoner rock icons Clutch have produced their very own brand of beer! The Maryland quartet have teamed up with Colorado-based beer and ale superpower New Belgium Brewing to create Dark Sour Ale: a stout, sour beverage. Their creation was a reaction to a hobby that the band have been dipping in and out of for years.

"Each of us has experimented with home brewing," explains Clutch frontman Neil Fallon. "We've learned a lot about the steps and ingredients involved in brewing a single batch of ale. Drinking an ale brewed up in your kitchen is very rewarding!"

The four-piece decided to go into business for real while touring with a band who are no strangers to a cheeky tipple themselves...

"It started while we were on tour with Black Label Society in the States in the Fall of 2010," continues Neil. "The tour was the longest we'd done in quite some time and we were supporting, so that meant three months of shows that ended by

"OUR SAUCE TASTES LIKE JESUS'S CUM!"

OLI SYKES

9pm. We had plenty of time for serious research. We'd hit local craft beer shops and buy whatever caught our eye!"

That in turn led to the band flying out to Fort Collins to meet with the people at New Belgium Brewing for a 'beer jam', paving the way for Dark Sour Ale to finally see the light of day. But enough of all this. The burning question we all want answered is, of course: how the hell does it taste?

"Clutch beer is really two beers in one," replies Neil. "It's complex. The first thing I taste is chocolate malt, caramel and deep coffee flavours, too. Then the sour kicks in and dries up all the sweetness. That goes rather quickly, leaving a very smooth and

satisfying chocolate stout flavour. This beer comes in at nine per cent, so split it with a friend. I suggest you pair it with a big, fat, grilled pork chop!"

And for that chop, Sheffield quintet Bring Me The Horizon have created Bring Me The BBQ sauce, which, drummer Matt Nicholls tells us, they created because they were fed up of getting shit sauce on their rider. Singer Oli Sykes declares, "It tastes like Jesus's cum!" Okaaay...

For their bright BBQ blend, BMTH say, "It's made of all-natural ingredients and it's vegan-friendly," adding that "the guy who made it used oranges for a unique flavour."

Yeah alright, this is all well and good, but the important question is this: when can we have some? Guys? ✚



ROCK'N'BREAD ROLLS

Clutch aren't the only band concocting treats...



WHOLE LOTTA ROSÉ:

Rock'n'roll legends AC/DC have released a full range of wines, featuring Black In Black Shiraz and Hells Bells Sauvignon Blanc! We still think our pun's better, though.

THE WINE IS YOURS:

Motörhead also went into the wine trade this year, launching

a red Shiraz. They say: "A very fruity aroma with flavours of vanilla, blackberries, plums, eucalyptus and liquorice." We say: "It'll probably get you battered."

THE NUMBER OF THE BBQ:

Iron Maiden drummer Nicko McBrain loves his barbecue food so much he's only gone and opened his own restaurant in Florida. True story.

PUBLIC COFFEE BRAND NO. ONE:

Megadeth frontman Dave Mustaine famously unveiled his charity-oriented Black Gold coffee brand four years ago, but decided to close it down in 2009.

SPLASH WITH REALITY:

Iconic Pantera and Hellyeah drummer Vinnie Paul loves cooking so much that he released his own recipe book! If you don't like chillies or BBQ sauce, avoid it.

Tony Iommi: a heavy metal legend, a true gentleman and a fighter

IRON MAN

Tony Iommi refuses to let cancer diagnosis keep him down as Download bill hots up!

Everyone at *Metal Hammer* was devastated by the news that broke in January stating that Black Sabbath guitarist and genuine living legend Tony Iommi had been diagnosed with lymphoma, a cancer of the cells that form part of the immune system. Tony has since confirmed that recording sessions for Sabbath's upcoming new studio album, featuring Rick Rubin on production duties, will still go ahead, with the rest of the band set to join Iommi in England to record the album as he undergoes treatment.

Sabbath bassist Geezer Butler recently confirmed via his own blog that Tony had already written two new songs for the album since his diagnosis, insisting that the legendary axeman is refusing to feel down and remains upbeat and positive about the weeks and months ahead.

"We got the engines back up and running at Tony's home studio," he reveals. "Far from being down and depressed about his lymphoma diagnosis, Tony had already written the music for two new songs, and I must say it has given us all a kick up the rump – it's great to hear him churning out those riffs again."

Though rumours have floated around the internet suggesting that Sabbath were forced to pull out of a planned headline set at America's Coachella festival in April due to Tony's illness, at the time of going to press the band – currently reunited in their original lineup of Tony, Geezer, frontman Ozzy Osbourne and drummer Bill Ward – were still planning to

commit to their Sunday night headline slot at this year's Download festival.

"We wish Tony a speedy recovery," commented Download promoter Andy Copping. "Our thoughts and best wishes are with his family and Black Sabbath."

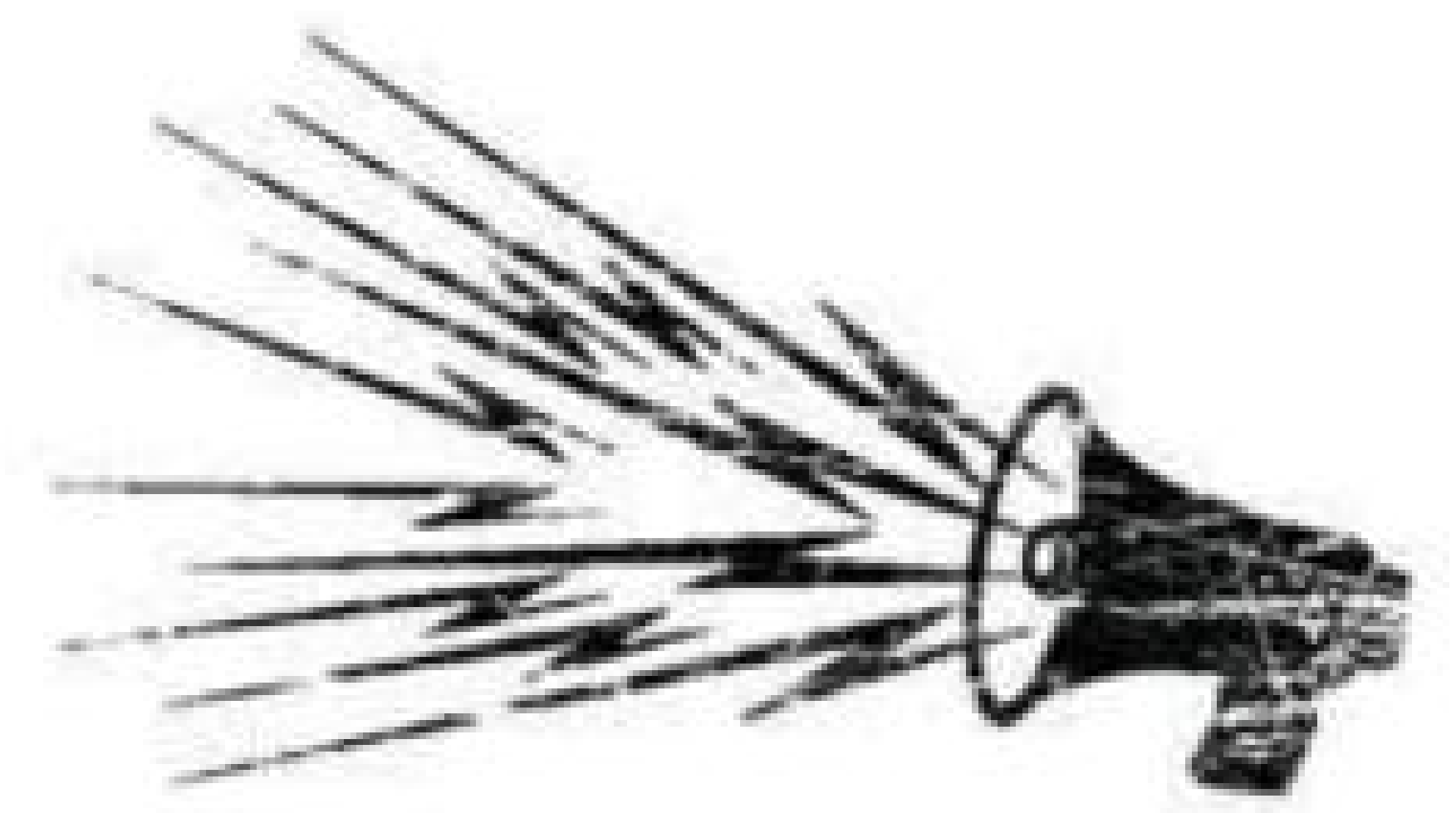
Download themselves recently confirmed a batch of new additions, with Lamb Of God, Soundgarden, Machine Head, Tenacious D, Biffy Clyro, Chase & Status, Anthrax, Trivium, DevilDriver, The Devin Townsend Project, You Me At Six, Little Angels, Ugly Kid Joe and August Burns Red all joining a bill with previously announced headliners Sabbath, The Prodigy and Metallica, who will be playing their classic 1991 self-titled opus in full.

"Getting Machine Head, Lamb Of God, Anthrax and of course, the mighty Soundgarden confirmed for Download is great," says Copping. "All of these bands are the staple diet of the Download faithful and sets us up a treat for another world beating weekend."

Our thoughts are with Tony, and we'd like to join everyone in sending him our best wishes and hopes for a speedy recovery. Get well soon, Tony! ✖

DOWNLOAD TAKES PLACE FROM JUNE 8-10 AT DONINGTON PARK. TICKETS ARE ON SALE NOW AT WWW.DOWNLOADFESTIVAL.CO.UK. FOR ANNOUNCEMENTS AND UPDATES ON TONY'S HEALTH, HEAD OVER TO WWW.METALHAMMER.CO.UK.

"IT'S GREAT TO HEAR TONY CHURNING OUT THOSE RIFFS AGAIN" GEEZER BUTLER



BRUTAL TRUTHS

THE WORDS ON THE STREET THIS MONTH...

"ROBB WAS READY TO CALL IT A DAY"

DAVE McCLAIN ADMITS THAT THE GOING GOT TOUGH FOR MACHINE HEAD DURING *THE BLACKENING*

"IT'S DEFINITELY GOING TO STIR THE POT"

COREY TAYLOR ON HIS AND M. SHAWN 'CLOWN' CRAHAN'S NEW TV/FILM COMPANY

"LET'S GET THIS THING DONE AND THEN WE'LL SEE"

DAVE KUSHNER ON A FULL-TIME REUNION FOR VELVET REVOLVER AND SCOTT WEILAND

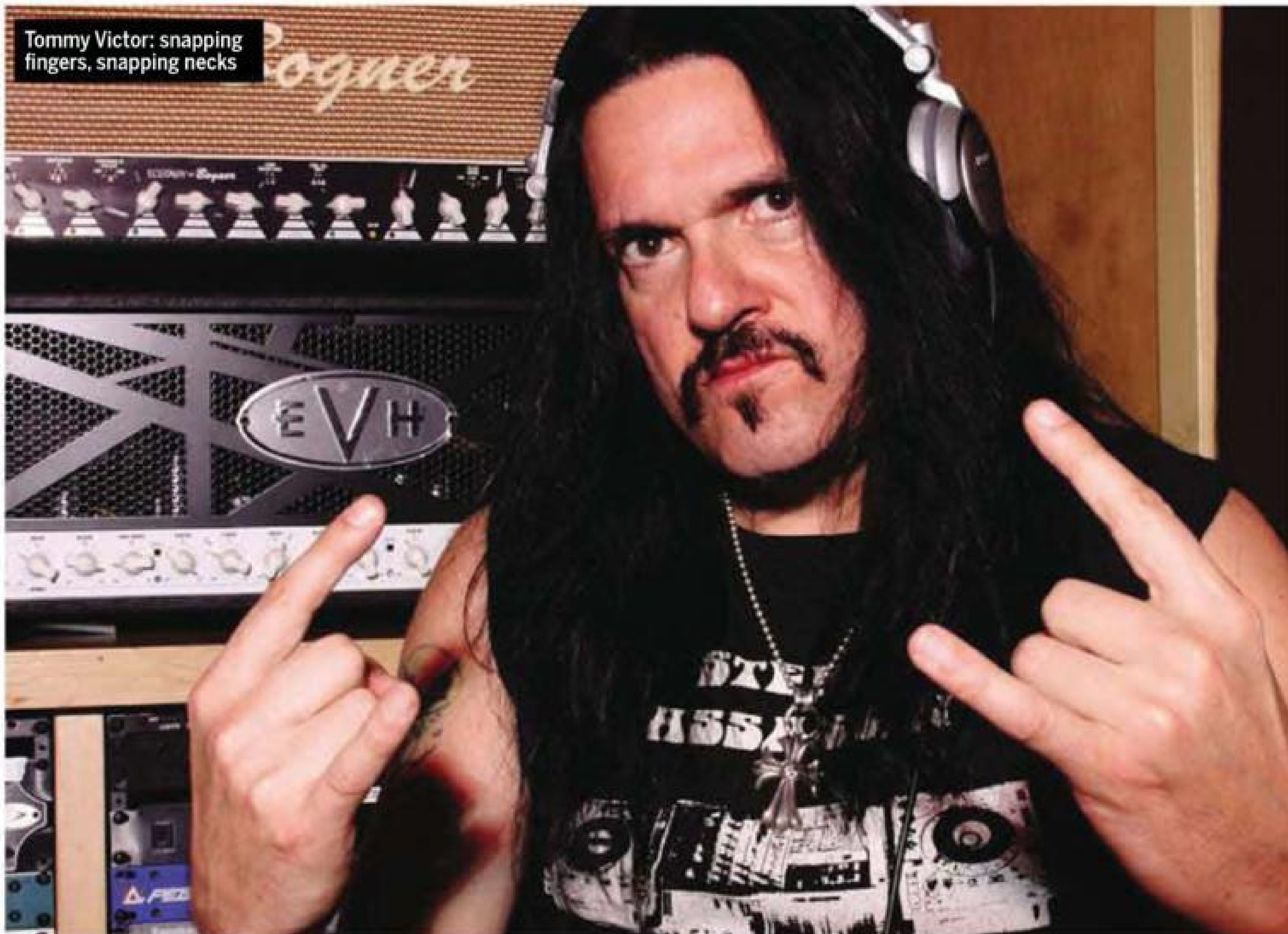
"PEOPLE WILL COME SEE HIM EVERY NIGHT BECAUSE HE'S AXL ROSE"

GN'R BASSIST TOMMY STINSON. OK, THEN...

"THAT'S JUST THE UNIVERSE LINING UP RIGHT"

JERRY CANTRELL ON ELTON JOHN JOINING THE LAST ALICE IN CHAINS ALBUM

Tommy Victor: snapping fingers, snapping necks



VICTOR IS MINE

Tommy Victor settles down at last as Prong go dark for new album *Carved Into Stone*.

It doesn't look like much, tucked away on a quiet industrial estate in Orange County, but in The Omen Room studio industrial pioneers of a different kind, Prong, are making their first new album in five years. Produced by Steve Evetts and aptly entitled *Carved Into Stone*, it would have been sooner, but frontman/guitarist Tommy Victor has been a busy man in that time. There have been, he says, "Interruptions!"

"I was continuing writing stuff, but I started working with Al [Jourgensen] and I was out with him for a good year. And then Glenn calls up..."

That would be Glenn Danzig, for whom Tommy also plays guitar. Meanwhile, Prong bassist Tony Campos is playing for every other band on the planet. It's been tough to find time for Prong.

"Also the stuff I was writing four years ago hasn't been used on

this record," explains Tommy. "It's more stuff that I've been writing in the last two years. We started out with 30 songs, so these are definitely the favourites. There's a song called *Put Myself To Sleep* which is one of the darker lyrics where you've just *had it*. It's not a suicide anthem or anything, but it's when you're awakened to reality so much that you just want to numb out. It has a 'trying to get out of bed and drinking yourself to death' kinda vibe. And then there's *Revenge Best Served Cold* which is another angry one: it's like a sneaky vibe where you wanna get back at somebody but they have no idea who's trying to get back at them. *Eternal Heat* has kind of a mystical thing going on and I hate to use that word, but everyone referred to my heavy drug years, but it's like when you take a bunch of acid and you just feel hot, almost like you feel the

presence of God or something, this fiery spirit that's out there, and it's tapping into that again."

Did playing with Ministry affect the recording process on this record? "Not at all, it was a totally separate deal," says Tommy. "We have a lot of the same likes and influences, but obviously Al started out differently with the original Ministry records, whereas Prong was essentially more of a hardcore band with a noise element. We lost that audience when we signed to a major label, but there's a lot of restrictions in the metal scene and you have to deal with how the label's gonna market you and you have to somehow find yourself. We never went the route of finding samples, this is all organic, we've got a real drummer and stuff. I've lost my taste for making computer records, I don't feel comfortable with it."

And yet they probably don't get enough credit for their influence on music: there are bands copying Prong who probably don't even know they're doing it. Does Tommy think they'll get that recognition?

"I don't know," he laughs. "I don't think that's been finalised. Now we're like a legacy band!" ✚

CARVED INTO STONE IS OUT IN APRIL VIA LONG BRANCH RECORDS

"ONE TRACK HAS A 'TRYING TO GET OUT OF BED AND DRINKING YOURSELF TO DEATH' KINDA VIBE"



PURE EVIL

Mortad unleash the brutal *The Myth Of Purity*.

"I was born and brought up in Iran, and where I come from, nobody speaks English," says Mortad frontwoman Somi Arian. "Since I was young I've always liked fast and heavy, screaming music, but in my country you could go to jail for having a guitar – and for a woman it was even more dangerous."

Needless to say, Somi's had a hell of a journey to get where she is today, and that journey has culminated in Mortad's explosive debut album, *The Myth Of Purity*. Following in the steps of their promising *Pandemic Paranoia* EP, the album is a brilliantly heavy mix of huge hooks, crushing death metal riffage and Somi's paint-stripping vocals.

"When I write lyrics, I have to look at a dictionary!" says the singer with a chuckle. "I have to look up the meanings of words and make sure that they're not just rhyming. Just imagine if you had to write lyrics in Persian! It was a really big challenge."

It's a challenge that has started to pay off, with Mortad already attracting a huge following by the time they released their EP last year (more than 41,000 followers on Facebook ain't to be scoffed at) and a growing reputation as one of the most promising young bands to emerge from in and around London. But, while *Pandemic Paranoia* helped to set their progress in motion, Somi insists that the new album is the real deal.

"The EP was produced by our friend in South London, and it was good, but the album is a whole different thing! It's produced by Russ Russell [Evile, Napalm Death, Dimmu Borgir]."

And, though she also makes a living as a presenter on Persian television, Somi has no doubt as to where she wants *The Myth Of Purity* to lead. "I have a very secure job," she muses. "But I would like that to [eventually] be my hobby, and music to be my full-time thing. This is my passion." ✱

HEAD TO WWW.MORTAD.NET
FOR MORE INFORMATION

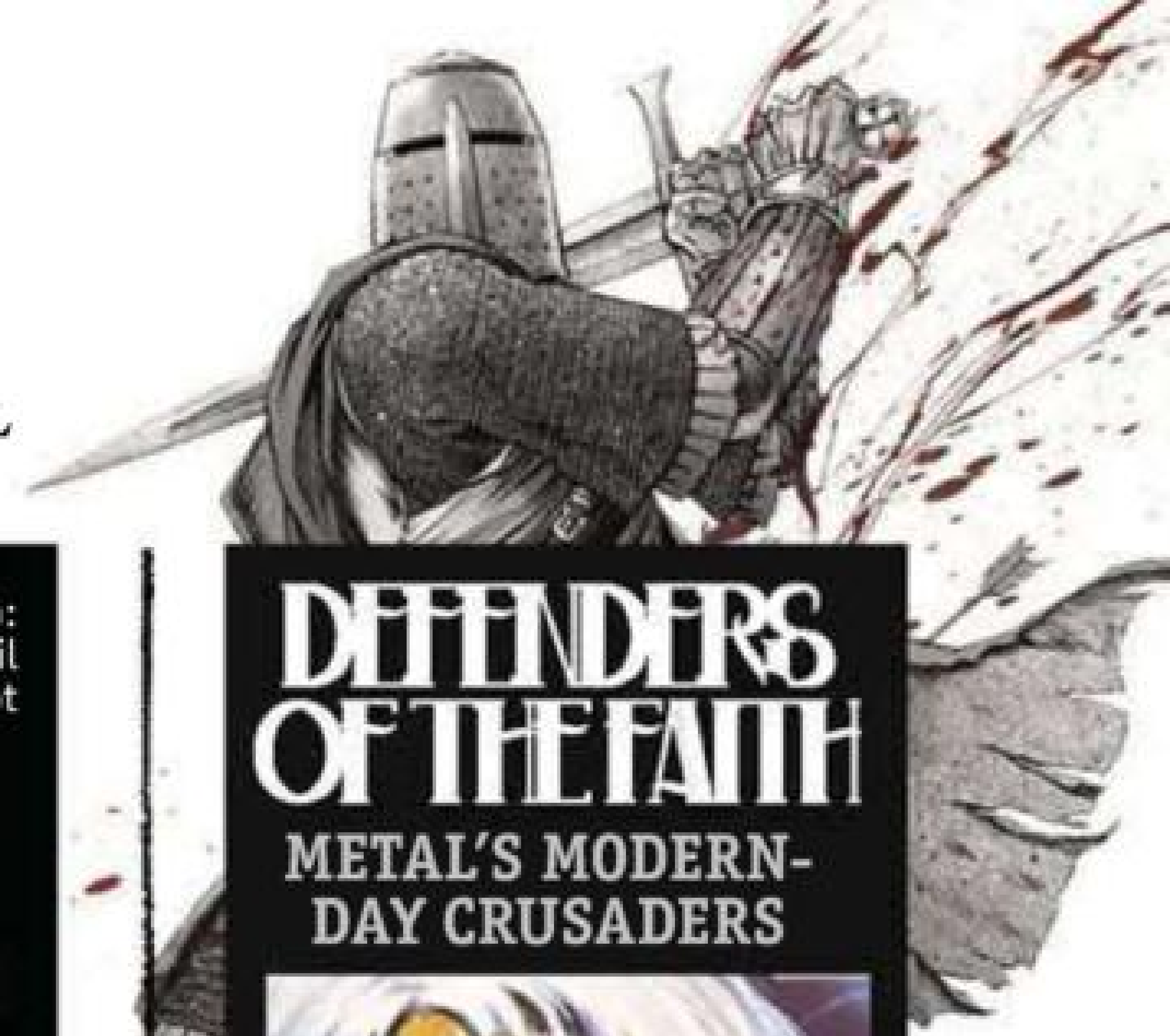
YOUR FREE CD *THE Myth Of Purity* tracklist

- 1) All That's Born Must Be Destroyed
- 2) Waste Of My Rage
- 3) The Heights
- 4) Mirage
- 5) Feels Like Suffocation
- 6) The Myth Of Purity
- 7) I'm Not Interested In Being Interesting
- 8) By Default
- 9) The Voice
- 10) That Which Is Humane



They call their fans 'Mortad Monsters'

"IN MY COUNTRY YOU COULD GO TO JAIL FOR HAVING A GUITAR"



DEFENDERS OF THE FAITH

METAL'S MODERN-DAY CRUSADERS



BARRY CLAYTON
LEGENDARY NARRATOR

Hammer were sad to learn that Barry Clayton, the man who narrated the iconic intro to Iron Maiden's hallmark anthem *The Number Of The Beast*, passed away on December 29, aged 80. Barry may have entered the ears of millions of metallers through his famous 'Woe to you O earth and sea...' intro but he was schooled at Joan Littlewood's famous theatre school after training in Behemoth's homeland, Poland. He was also a pioneering radio personality, launching *The Black Londoner's* radio show – the first black daily radio programme – on the BBC in 1974 before joining Capital Radio in 1988. Ever proactive, the Islington, London resident of 40 years also arranged for an Xmas link-up with Jamaica, Barbados and Trinidad for a Channel 4 special in 1981. To many reading *Hammer*, his most famous other role – whether you knew it or not – was as the narrator for the cartoon *Count Duckula* alongside David Jason, to which he lent his voice for more than 30 episodes. RIP Barry. We will never forget those hallowed lines.



Elimination (left to right): Dave Spicer, James Last, Neil Stevens, Jus Smith, Daz Abbot

EASTERN FEAST

Meet Elimination: new contenders for the British heavy metal crown.

If there's any justice, 2012 will be the year when Elimination break out of the underground and grab themselves some much-deserved global recognition. Their neck-breaking combination of thrash and classic metal has been honed over two EPs and two albums, and their latest release – *The Blood Of Titans* – is a statement of total intent. They take their metal very, very seriously...

"We want to dominate and show people what we can do," declares vocalist Neil Stevens. "We started off saying, 'We've got to be thrash, and we've got to be this and that' but now we've got a more natural combination of speed and heaviness. Our more heavy metal

side has come out now: we're not trying to fit into any niche."

Anyone who saw Elimination opening for Evile last year will remember how hard-hitting the Ipswich/Colchester quintet's set was – and how quickly they converted the crowds to the cause. "That tour was a great experience for us," says guitarist Dave Spicer. "The reaction was really good, considering that a lot of people would've been expecting a full-on thrash band to be supporting Evile. Our stuff is more influenced by Maiden and Priest than thrash, but people were going nuts, stagediving and everything."

Bassist
Jus Smith

adds, "This girl got lobbed on stage – she had a bloody nose but she didn't give a fuck. She jumped straight back out there."

All this metallic mayhem comes at a price, of course, and right now Elimination are still paying their dues: most of the band spend their days doing various McJobs and dreaming of rehearsal time. For example, Jus works in a call centre ("I sit on the phone all day and people call me a dick... it's fucking shit, but it makes me play a lot harder at rehearsal!"), but they'll stop at nothing. Having toured with Gama Bomb, Criminal, Wolf, Cauldron and Forbidden as well as Evile, they know their time is now. It's down to you, the reader, to buy their albums and see them play live if this band are going to get the breaks they deserve. See you in the pit. ✝

THE BLOOD OF TITANS IS OUT NOW VIA TRANSCEND



"WE'RE NOT A FULL-ON THRASH BAND BUT EVILE'S CROWD STILL WENT NUTS"

FIRING RANGE WHAT THE INDUSTRY'S SETTING ITS SIGHTS ON...

AN AUTUMN FOR CRIPPLED CHILDREN

CONOR DRONEY

CANDLELIGHT RECORDS A&R

"Imagine sailing to the ends of the Earth on the vibe of The Cure dragged through the black metal sewer. Epic!"

WWW.MYSPACE.COM/
CRIPPLEDCHILDREN2009

BAD RABBITS



EMMA VAN DUYTS

MASTODON/SKINDRED PR

"Chromeo meets Prince and Bel Biv DeVoe. Chino guests on their new record. On the Warped tour, every band was Tweeting about them."

WWW.FACEBOOK.COM/BADRABBITS

FANG ISLAND



AUSTEN CRUICKSHANK

VISIBLE NOISE

"Imagine a whole album of just those ace breakdowns and middle eights from all your favourite songs."

WWW.MYSPACE.COM/FANGISLAND

USE IT OR LOSE IT

Napalm Death on socio-political new album.

During their 30 years as the kings of grind, Napalm Death have never shied away from asking questions not just of themselves, but of the wider world. With their 15th studio album, *Utilitarian*, they're doing both more pointedly than ever before. Frontman Barney Greenway is here to talk us through its ethical complexities.

WHAT THEMES ARE YOU TACKLING THIS TIME AROUND?

"Utilitarianism is a philosophical concept – that good undertakings make good things happen, and things radiate from there. I wanted to not just talk about that, but to apply it to myself and other people around me. Is what I'm doing – or what I'm *not* doing – making a difference? Could I not just be blissfully ignorant and amble my way through life?"

IS THE ALBUM A REFLECTION ON THE WORLDWIDE SOCIAL UPHEAVAL WE'VE SEEN IN 2011?

"I came up with the concept before that. The momentum of things like the Occupy movement means people aren't going home anymore. They're persevering,

starting to understand that the amount of inequality in the world is unsustainable. Those who have the power had better start listening, because people aren't going to go away anymore."

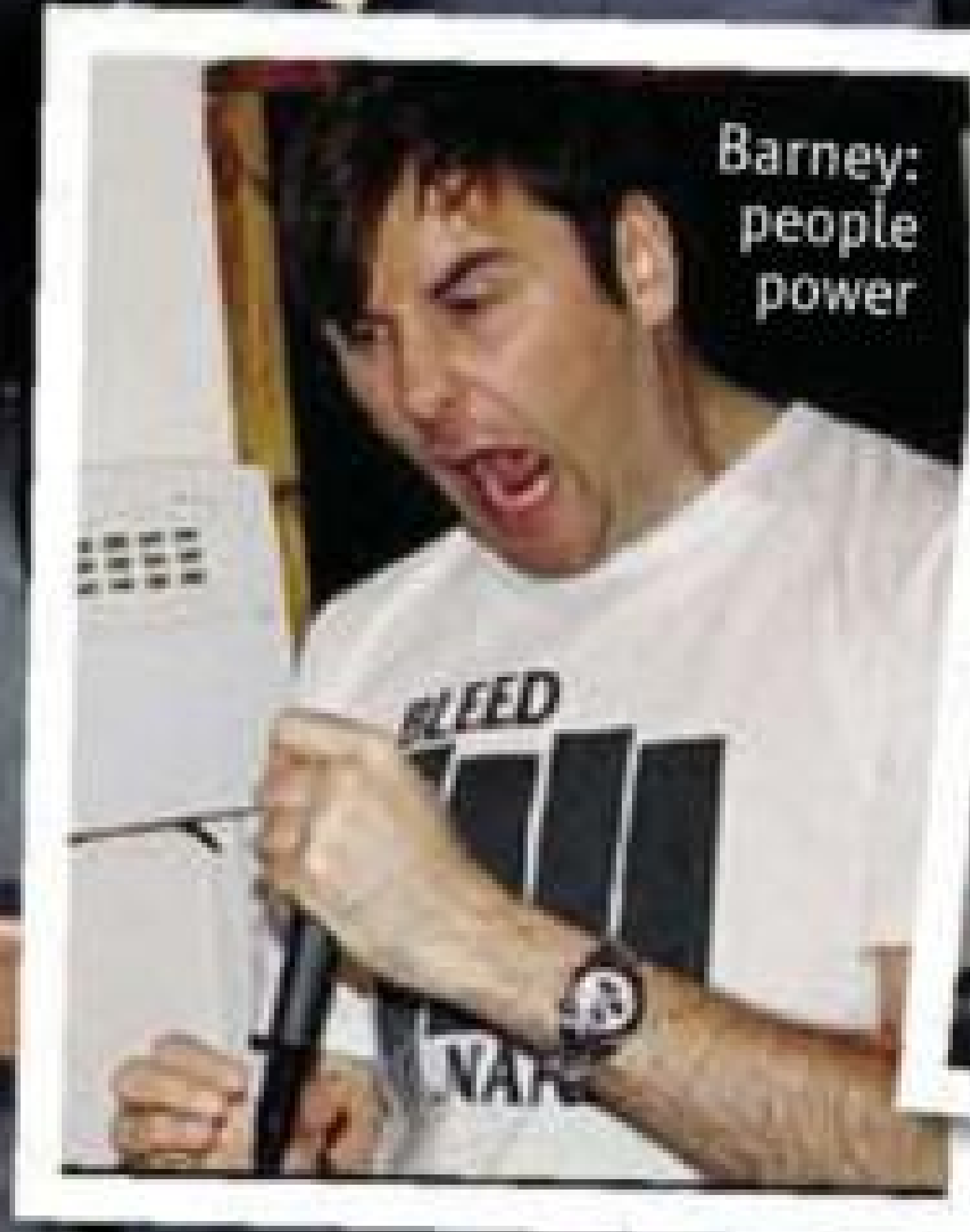
CAN WE STILL EXPECT THE TRADEMARK NAPALM DEATH SOUND FROM THE ALBUM?

"We're not reinventing the fucking wheel, that's for sure! But we do have a fair percentage of material on the album that has some interesting, different stuff going on. There's a track called *Everyday Pox*, which is one of the more manic and chaotic tracks on the album. It is still fast and furious, but the way it's structured is something we really haven't done in a while. Shane [Embury, bass player and longest-standing member of Napalm Death] has put some really horrible chords on it, but it's also got some saxophones on it. We actually laughed when we first heard it because it sounded quite absurd, but absurdity is not necessarily a bad thing!" ✖

UTILITARIAN IS OUT FEB 27
VIA CENTURY MEDIA



Napalm Death mean business

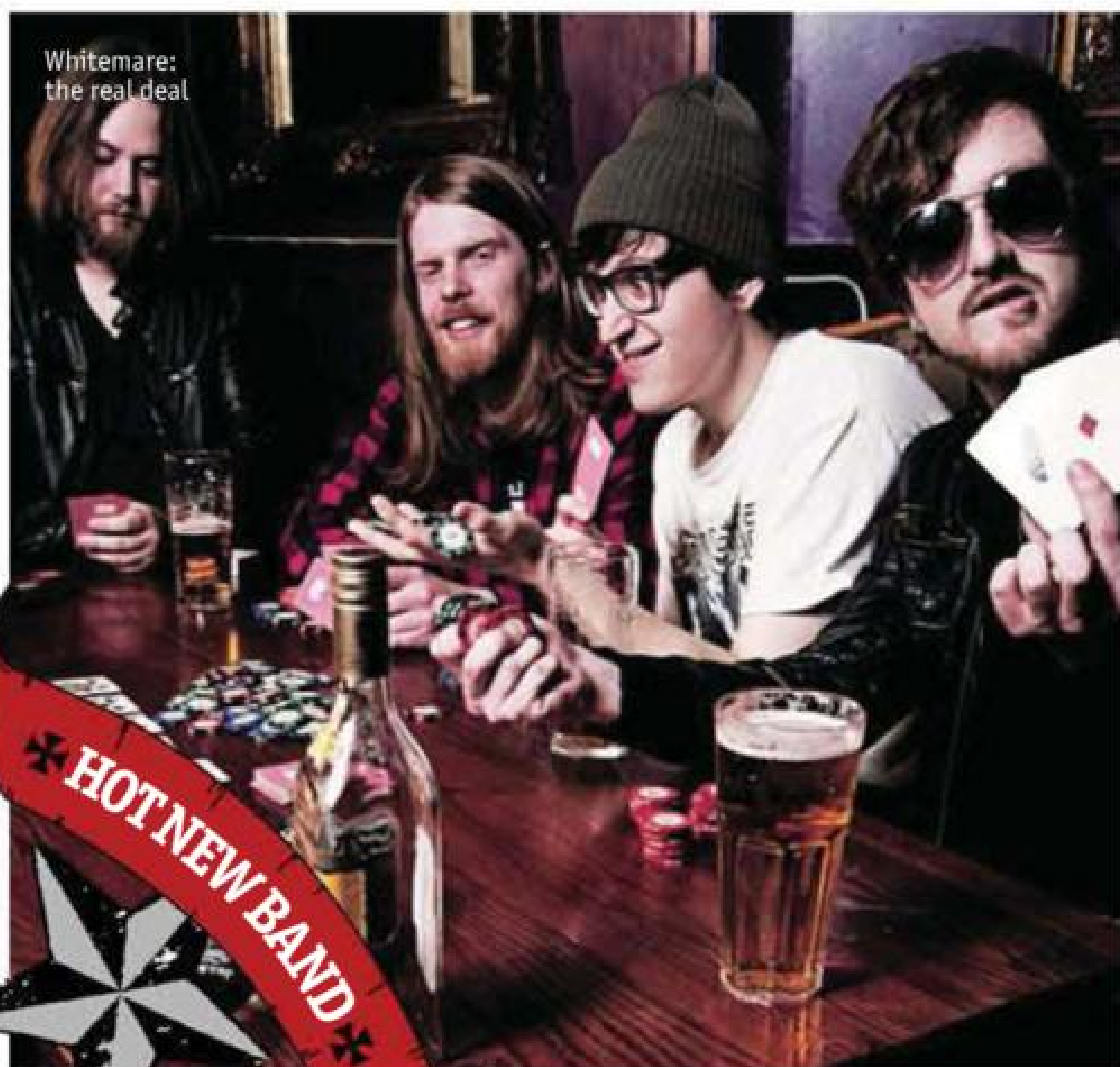


Barney: people power



Shane: saxophone just out of shot

"THERE'S SOME REALLY HORRIBLE CHORDS ON OUR NEW ALBUM. AND SAXOPHONES..."



Whitemare: the real deal

HOT NEW BAND

SWEET DREAMS

Whitemare's punk 'n' roll mash-up is a winner.

Eleven songs, 17 minutes, and a promising if deceiving collective résumé that includes Architects, Johnny Truant and Centurion. That's how Whitemare roll, and with monstrous debut *Snider*, released in November last year, it works just fine.

"It's almost deliberate that it's all so short," says Scottish frontman Matt Johnson, who joined the fold after making the journey down south to get his rock on. "We all worship bands like Zeke and Motörhead, all those bands that just play fast, short music that's good fun. It's the sort of thing I was obsessed with when I started to be in bands in

the first place – so being in a metal band is almost a fish-out-of-water experience for me!"

Whitemare's manic but brilliant blend of snappy riffs, guttural, punked-up hooks and whiskey-fucked grooves might well see them earmarked as a unique tour de force, but in truth, the likes of *The Fuck* and *Rock & Roll* are so damn addictive that it's difficult to see exactly what kind of joyless ballbag won't find this ace four-piece to be an absolute riot.

"Come see us live to get what we are really about," adds Matt. What he said. These lads are epic fun. ✖

SNIDER IS OUT NOW
VIA BLACKDREAM



**"WE'RE NOT A 'RETRO',
'TRAD' OR 'THROWBACK'
BAND, WE'RE JUST
A HEAVY METAL BAND"**

Savage Messiah: fans
of Percy Shelley

THE DARKNESS II



**PRE-ORDER NOW
FOR A FREE UPGRADE
TO THE LIMITED EDITION***

*While stocks last

FEBRUARY 10TH 2012
"ALL SORTS OF AWESOME" - OPM

KILL YOUR GODS

Savage Messiah have come in fast and set the bar for the thrash revival to a new high!

In the five short years of their existence, London's Savage Messiah have come a long way, having proudly helped to keep the sound of classic heavy metal alive while negotiating countless lineup changes and avoiding the temptation to throw their hat into the derivative nostalgic clusterfuck that has swallowed up so many bands in recent years. Adding a subtle modern twist to the spirit of some of the most beloved godfathers of the scene – most notably Judas Priest, but also fellow legends Iron Maiden and Megadeth – the band combine heavy, intricate songwriting with some undeniably well thought-out lyrics that explore the powers at play behind an increasingly draconian world. Indeed, with the politics and social commentary that were once a familiar part of heavy metal's lyrical palette now a pretty rare find, Savage Messiah's musings on social manipulation, out-of-

control capitalism and corrupt governments are refreshing indeed. Just don't forget how much the songs kick arse when you're reading that lyric sheet...

"I think you have to be careful," considers vocalist, guitarist and frontman Dave Silver. "If you go back and listen to Queensrÿche on *Operation: Mindcrime*, they talk about the rich controlling the government – that's identical to today and they got this label as the 'thinking man's metal band' and that probably turned people off the band. But I guess it's a subject that relates to everybody, because we're all part of what we call 'society', even if people have different ways of perceiving that. We sing about this because we believe in it. I mean, it's fine to sing about zombies, big boobs and beer, but you got to really believe in it, and I don't."

Latest album *Plague Of Conscience* – the group's third to date – is a big, confident-

sounding opus that showcases both Savage Messiah's lyrical and musical flair with devastating effect. The title track sets out the theme. "This song deals with what I consider a sickness among the collective conscience of our species, in terms of being divorced from our natural bond with a higher reality," says Dave. "We're easily pre-occupied with vacuous pursuits and told we must always be happy, when our environment is oppressive and miserable by design."

Then there's *The Mask Of Anarchy*, based on a poem by Percy Shelley. "His words are an attack on the perceptions of the correct role of a government," Dave reveals. "I thought it'd translate well into metal. Briefly it looks at the futility of our blind acceptance of the terms and conditions of our own slavery as merely a by-product of existence."

While Dave's own lyrics may tend to revolve around

a socio-political base, the tunes themselves are notably more diverse, offering on the one hand, fast, heads-down thrashers and on the other, stirring, slower-paced anthems.

"I think being varied is good," explains Dave. "We come from the Judas Priest school of songwriting and I think that's a good blueprint, you don't tie yourself down to anything. It's all heavy metal."

Having recently joined the ranks of Earache Records, the four-piece are currently on something of a career high, their combination of versatility and a strong identity giving them the sort of options that are unavailable to many of their more streamlined peers.

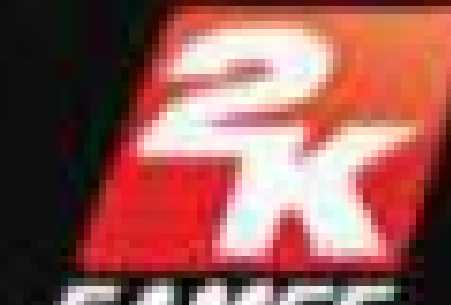
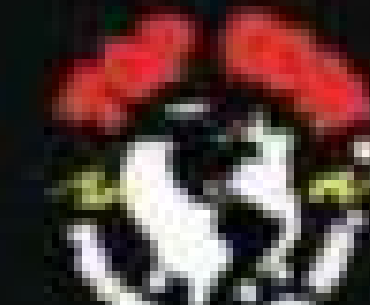
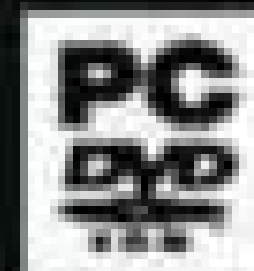
"That's how we want to continue: playing what we want," Dave states. "We are a traditional heavy metal band with the production qualities of any modern band, we're not a 'retro', 'trad' or 'throwback' band, we're just a heavy metal band. And we also play from the heart." ✠

PLAGUE OF CONSCIENCE IS OUT NOW VIA EARACHE



storemags.com

www.embracethedarkness.com / www.facebook.com/thedarknessgame / www.twitter.com/thedarknessgame





MINOR CHORDS

Nik Kai is the 10-year-old guitar prodigy giving the old guard the fear.

While most 10-year-olds are happy enough playing with their Transformers or riding their bikes after they've finished their homework, Californian prodigy Nik Kai spends most of his spare time hanging out with his metal idols and, more often than not, blowing them off the stage. The jaw-droppingly talented mini-shredder only started playing guitar 20 months ago after a friend of his mother's brought one into her shop, and



he's got so good so quickly he's just been named Guitarist of the Year at the Los Angeles Music Awards, where he was dubbed the "next Eddie Van Halen".

"It was pretty awesome," he says "When I first heard it I was really glad. Everyone was telling me 'You did a really good job' and then they called me up onstage for the award."

He also performed onstage at Dimebash in December, alongside members of Anthrax, Slipknot and Rage Against The Machine, something he says he wasn't at all nervous about.

"It was amazing," he adds "It was pretty cool just knowing that I'm playing for Dimebag Darrell."

Nik taught himself to play from his computer, aided by his photographic memory, learning *Unholy Confessions* by his favourite band,

Avenged Sevenfold. Two months later, he was writing all his own material, playing shows with his backing band Street Famous and hanging out with Metallica and Machine Head.

"They told me to work hard, keep going, don't give up," he recalls.

At the moment, he's working on his debut album with Paul Phillips of Puddle Of Mudd and Rikki Lixx of Rev Theory – he's got six songs in the bag of around 30 that he's written so far. He's even managed to get sponsorship from Gibson, and is the face of their new guitar the Firebird X.

"We're so proud," says his mother, Hunter. "He's the sweetest, kindest, most compassionate guy. He likes to do things for the community and help everybody. He's really into utilising his gift for such wonderful things, from his own heart. He wrote a song recently, it's on iTunes, called *Chemical Kill Grave Mistake*, and he wrote that about not doing drugs, because he wanted to show kids they could have a



great life by not doing drugs. Just the thoughts that he comes up with, to help people, that's what's mindblowing to me. That he has this gift and he wants to do such beautiful things with it."

With his teens still a long way off, Nik is already focused on becoming a rock star, and after the album comes out he's got the future all mapped out.

"My main goal is to play at Madison Square Garden [in New York]," he says. "I think a lot of people would be there, that would be awesome to play in front of that many people. I also want to go to London, that would be cool!"

Joe Bonamassa opened for B.B. King at the age of 12. We foresee similar greatness for this young shredder. ✚

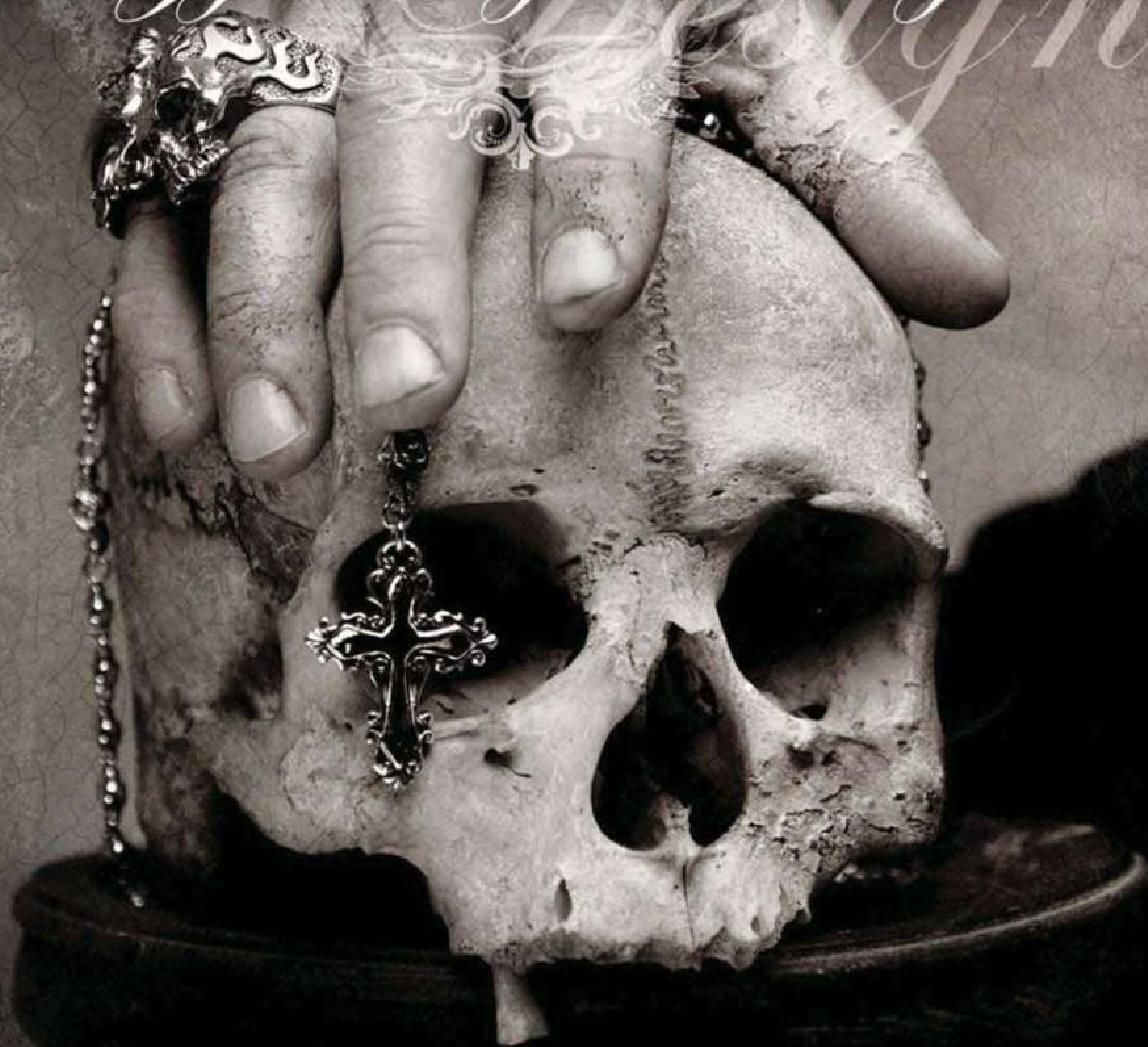
SEARCH YOUTUBE FOR VIDEOS OF NIK KAI IN ACTION

"IT WAS PRETTY COOL JUST KNOWING THAT I'M PLAYING FOR DIME"



Storemap

Crazy Pig Designs



WWW.CRAZYPIGDESIGNS.COM

ROCK & ROLL
JEWELLERY



CRAZY PIG DESIGNS
38 SHORT'S GARDENS LONDON WC2H9AB



REVELATIONS

NEWS * COMMENT * HEAVY FUCKING METAL

Storemags

TATTS LIFE

REMKO TIELEMANS
TEXTURES



"My first two tattoos were both actually tribal tattoos – the first was one on my leg ¹ and the second on my back ², and both were done at a place called Dragon Tattoo in Eindhoven. I'm not sure if that style is all that popular now, but I was doing a lot of drawing myself around those days, when I was around 17, and what really attracted me to them is their simplicity – and also that there were a lot of ugly tribal tattoos around. I wanted to bring my own slant on them; there are a lot of people in Holland who see any

tattoo and think it's tribal. The owl on my chest ³ is my most recent one and done by a Dutch tattooist called Joris Mous here in Amsterdam. He's worked for a place called House Of Tattoos, but he's about to start his own shop, and I really love his work. I always try to have a tattoo with a link to the kind of life I'm leading, and the owl is a predator, it's a beautiful animal to look at, but it also has wisdom! Those themes brought together represented a symbol for me trying to achieve my goals and doing what I do – and the clock on the bottom is my time of birth. The sleeve ⁴ was before that, about four years ago, by Jelle Nelemans. It's sort of the same theme in a way, because although koi tattoos and the style itself are traditionally Japanese, it's got a more new school influence. It's also about reaching goals, and represents the fish that swims against the current instead of with it. I got the lightning bolt ⁵ in Amsterdam, at Henk Schiffmacher's place. He doesn't really do that much himself any more, but he does a lot of famous people, like Anthony Kiedis from Red Hot Chili Peppers. I did it together with a friend who went to live in Berlin after we had been living together since we were kids. I wouldn't get to see him very much any more, so we got tattoos to remember each other. It also represents symbolically saying farewell to my time when I was 'jeugdige onbezonnenheid' ['youthful indiscretion' – a Dutch term given to troubled youngsters]."

**DUALISM IS OUT NOW
VIA NUCLEAR BLAST**



FAN TATTS THE BEST OF YOUR BAND INK...



PAUL
IRON MAIDEN



KERI
5FDP



MIKE
METALLICA

THE NEW CLASSICS CUSTOM FROM MEINL CYMBALS



Explore professional range cymbals by getting started with the new Classics Custom Series from Meinl. Professional sounds offered at a moderate price make it easy to find your own creative musical voice.

RECOMMENDED STYLES

Alternative | Pop | Rock
Hard Rock | Heavy Metal
Extreme Metal | Punk

FACTS

- Made in Germany
- B10 bronze alloy
- Outstanding sound qualities and brilliant look

Meinl Professional Cymbals are only available at authorized stocking dealers. Find your dealer at meinlcymbals.com/dealers



CHRISTIAN COMA
(BLACK VEIL BRIDES)

CLASSICS
CUSTOM
20" Medium Ride

MEINL
B10



INCOMING!

METAL HAMMER
PRESENTS

GOLDEN GODS X

11*06*12

WWW.METALHAMMER.CO.UK

StoreMags.com

TAKE A BREAK WHEN

YOU WANT TO...



**...NOT WHEN
YOU NEED TO!**

Greengo Is 100% Nicotine Free
Smokes Like Tobacco, Looks Like Tobacco,
But Tobacco It Ain't!

WWW.GREENGO.CO.UK

* ALL THE WAYS TO GET HAMMERED THIS MONTH *

METAL HAMMER WORLD

BEHOLD OUR EMPIRE

Audrey Horne: Ready to take SXSW by storm



GOT THE HORNE

Audrey Horne and Shining (Norway) to join Skindred, The Defiled and The Interbeing at SXSW

Metal Hammer has added Norwegian hard rockers Audrey Horne to its own showcase at the legendary SXSW (South By South West) festival in Austin, Texas. The band, brainchild of Enslaved mainman Ice Dale, join jazz-metal nutjobs Shining (Nor), ragga punks Skindred, industrial-tinged metallers The Defiled and Dutch djent pioneers The Interbeing.

Hammer's night takes place on March 15 at SXSW in The Dirty Dog Bar. It is not only one of the largest music festivals in the US, with more than 2,000 performers playing in more than 90 venues around downtown Austin over

four days, but one of the most important for breaking bands – bring them to the attention of the music industry who arrive en masse to witness the latest and greatest new music. Many of the bands we love today will have boosted their careers from sets at SXSW, and Hammer aims to do the same.

We spoke to Audrey Horne frontman Toschie (aka Torkjell Rød) about the band's first SXSW:

"I've never been but I'm well aware of SXSW!" he says. "I think Ice has played there with Enslaved and I know friends whose bands have played. I hear it's a good place to play with a great atmosphere – it's gonna be fun."

Toschie explains that while their 2005 debut album, *No Hay*

Banda, was released in the US, they never made it over to support the release and the following CDs were available only on import. The band back then chose to focus on Europe, but with a new album on the way are hoping to break the US at last.

"The new album will be released over there," he continues. "So it's a great thing to get over there to SXSW. We're hoping to release it in late summer, early autumn as we're recording and writing now. The sound? We're going down a real 70s rock route, with lots of twin guitar parts, but produced in a very modern way. We've been heading towards 70s hard rock since we've started and there's some 80s stuff in the mix too –

not that we're going to be a hair band! It'll be great to play some out there."

And what's the SXSW plan? "We ideally need help with US touring. We're keen to get over there to tour and we'd love to get people who are interested in working with us on the live side of the band. We have a European booker/agent and it'd be great to get a US one. Scandinavian bands probably do find it quite hard to break America because but we also know of lots of communities and people who are really into what's going on in Norway or wherever. We're excited!" ✠

HEAD TO WWW.SXSW.COM FOR MORE INFORMATION

WARRIOR OF THE WORLD

Tom G Warrior's Triptykon prepare to destroy the UK for Hammer!

The one and only Tom G Warrior has spoken to *Hammer* about the tour to end all tours – Destroyers Of The Faith, featuring Cannibal Corpse, Tom's own Triptykon, Enslaved and Job For A Cowboy in one of the most brutal bills ever assembled! As it turns out, Tom is looking forward to the trek, and quite frankly, with that lineup, we don't blame him.

"To me, it's the perfect bill, because it should be quite a lot of fun to tour with," says the man himself. "When Triptykon played Bloodstock in the UK last year, the welcome we got was overwhelming, and it's not something you experience every day. There's a lot of history for me personally in the UK, so it was amazing for me to play there with my new band. We didn't know what

to expect and, without kissing anyone's boots, I can tell you that everyone in the band is very excited to be coming back. We still feel like a new band and we have a lot to prove."

It shouldn't surprise anyone to hear that the rest of the bands on the bill have admitted that they are stoked to be sharing a stage with one of the greatest names in the history of metal, the man who gave us Celtic Frost and Hellhammer, but Tom remains typically modest when asked for his views on such hero-worship.

"They're out of their minds – they don't know what they're talking about!" laughs the frontman. "I haven't known Cannibal Corpse for a very long time; I only met them relatively



Tom G Warrior: legend of the world

recently, but there was an instant connection, which felt fantastic. Of course, Enslaved and Triptykon have known each other for quite a while, and we've had many fun moments together. To me, it's a huge pleasure, and the honour is from our side towards them."

Come, hail destroyer! ✠

GRAB YOUR TICKETS NOW VIA
WWW.METALHAMMER.CO.UK

SIMPLY THE FEST!

Download goes for metal gold!



Soundgarden: they've been away in the Superunknown

Download have announced a number of bands to their 2012 Bill. One such band is grunge icons Soundgarden, who will finally be making their return to the UK. They join previously announced headliners Black Sabbath, Metallica and The Prodigy, making their first UK appearance in well over a decade, which, if you ask us, ain't too freakin' bad at all. Also appearing will be arena rockers Biffy Clyro, comedy rock duo Tenacious D (featuring that Jack Black bloke), pop punk crew You Me At Six and drum'n'bass mainstays Chase & Status – who have apparently 'done a bit of a Pendulum' and pack a full live band now. Also announced were Machine Head, Lamb Of God, Anthrax, Trivium, Devin Townsend Project, DevilDriver, Ugly Kid Joe, Little Angels and August Burns Red. Download 2012 tickets are on sale now at www.downloadfestival.co.uk

STEP THIS WAY!

The Dirty Youth cover Korn dubstep track.

UK rockers The Dirty Youth have taken the unusual move of re-recording Korn's recent dubstep single *Narcissistic Cannibal*... acoustically. *Hammer* has the track exclusively and you can hear it at www.youtube.com/metalhammertv. The band's album is called *Red Light Fix* and is available now.



The Dirty Youth: eating vanity



Mayhem: something wicked this way comes

DEATH TO DERBY

Bloodstock add legends of extreme metal to the bill.

Bloodstock Open Air has added another two fantastic bands to a bill that already boasts some of the top names from the world of metal. Following hot on the heels of Florida death legends Deicide come tech death heroes Nile and black metal pioneers Mayhem. Neither of these two latter bands have ever played Bloodstock, which this year happens on August 10-12 at Catton Hall, Derby.

With six critically acclaimed albums, a few EPs and several

world tours under their belt, Nile have raised the bar for extreme metal bands musically, lyrically and conceptually. Guitarist/vocalist Karl Sanders says:

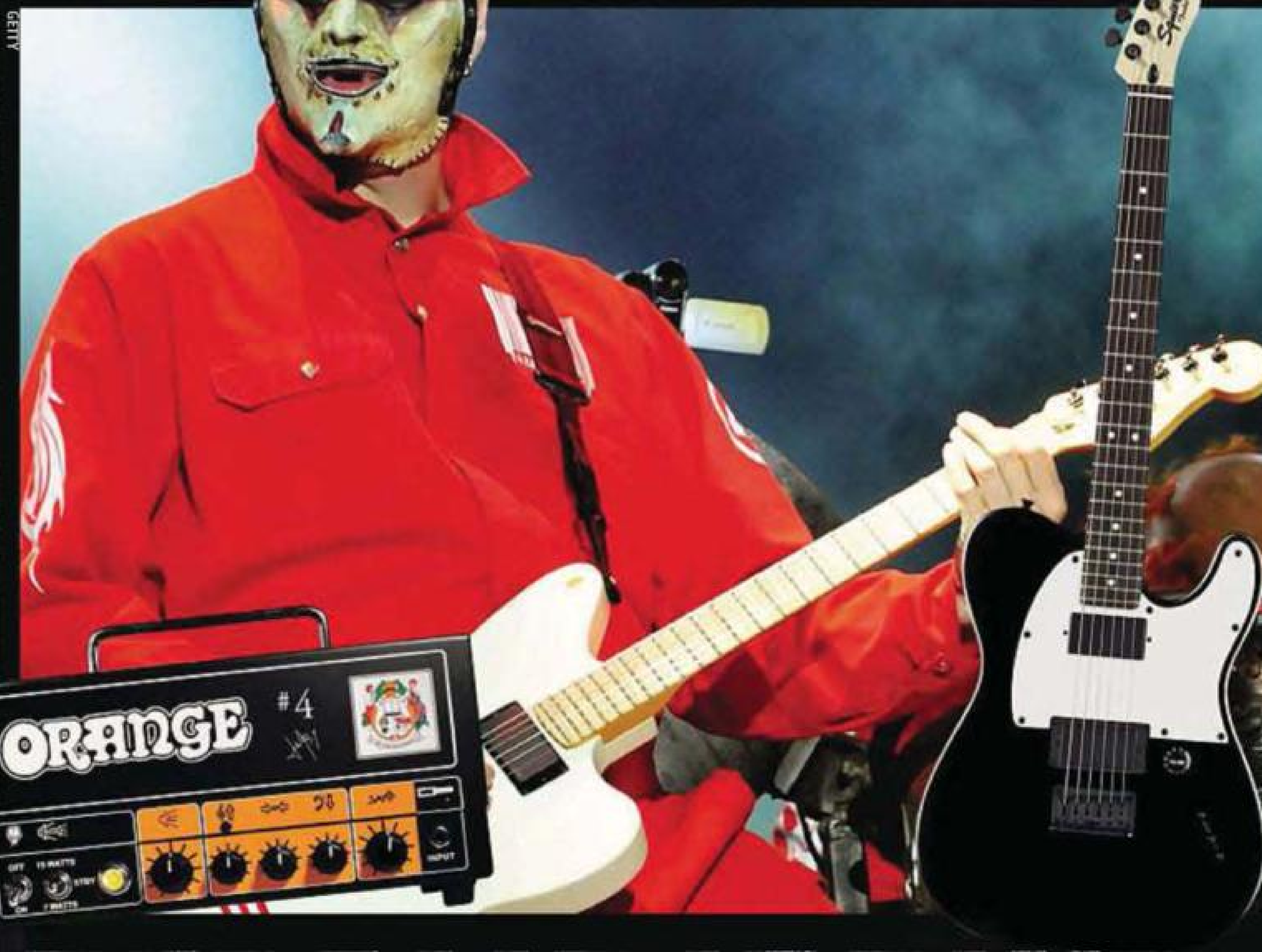
"The members of Nile are eagerly looking forward to our first-ever appearance at Bloodstock this year. Let metal take place!"

Boasting withering live performances that are nothing short of legendary, expect Nile to deliver one of the most crushing sets of the weekend.

When it comes to the definitive history of black metal, Mayhem's name is at the forefront. The band have been through church burnings, murder, imprisonments and myopic teenage nationalism... and survived!

With a live show oozing evil and darkness both sonically and visually, this will be Mayhem's only UK show and they join bands such as Watain and Dimmu Borgir. ✠

GRAB YOUR TICKETS NOW AT
WWW.BLOODSTOCK.UK.COM



THE ROOT OF TONE

Slipknot man unveils not one but two signature products.

As the world waits for news on Slipknot's next move, Jim Root has been busy developing his new signature gear: the Squier Jim Root Telecaster (an affordable version of the 'Knot/Stone Sour guitarist's Fender model), and the Orange Jim Root #4 head and cab, a 15 watt valve amp designed to offer high-gain metal tones at a realistic volume level. We got Jim on the blower to find out what the score is.

YOU'VE BEEN USING ORANGE FOR A FEW YEARS NOW. IS THE SIGNATURE AMP SOMETHING THAT YOU'VE WANTED TO DO FOR A WHILE?

"Yeah, I've been using them for five or six years. Obviously I've known about Orange my entire life, but it's one of those things where I didn't think it would really fit in with either of the two bands; maybe Stone Sour a little bit more than Slipknot. I was at a NAMM show a few years ago and I tried a Rocker 30 and a Rocker 100 with

"IF YOU'RE A 14-YEAR-OLD FAN, YOUR MUM AND DAD WON'T BE SCARED TO GET YOU THIS GUITAR"

this thrown-together Fender copy that they had there, and it just sounded amazing. We've been talking about doing a signature model amp since I joined the company, and I didn't want to do the typical thing where we just took a head and slapped my name on it – you can't really take a Rockerverb and make it affordable – so we had to think about the Terror series. Essentially what we did was take a Tiny Terror type of amp and put the Rockerverb preamp section in it."

WILL THE #4 HAVE MORE GAIN THAN THE DARK TERROR?

"Gain stage-wise, it should have as much, if not more than the Dark Terror, but that Shape control on the Dark Terror will probably be able to scoop more mids out. [Orange amps] have a really sweet mid-range to them, and when you're in a band like Slipknot, where we tune down really low, the guitar needs to sit in the middle to sound like a guitar. A lot of bands try to make their guitars sound like a bass guitar, and I think a lot of it gets lost."

SO TALKING ABOUT THE NEW SQUIER MODEL: WAS RELEASING A MORE AFFORDABLE GUITAR SOMETHING YOU PLANNED FROM THE BEGINNING?

"When we first started working on the [Fender] Teles, I did everything in my power to try to design a guitar that was under \$800, so that if you're a 14- or 15-year-old fan of my band and don't have a job, mum and dad won't be scared to go get you this guitar. The [Squier] prototype that Fender sent to me is amazing. I plugged it into my Rockerverb and played along with some *Death Magnetic* riffs and it sounded great. I called the dudes from Fender and I was like, 'Where did you guys have this guitar made?' Hopefully they'll all end up being as good a quality as this prototype that I've gotten."

HOW DO YOU DECIDE WHETHER OR NOT TO PUT YOUR NAME ON A PIECE OF GEAR?

"If I'm going to put something out there then it has to be what I would use, and that holds true with my Fenders. I bought one of my signature model Fenders from a guitar store in Brighton when we did a gig there! It's important to me that it's quality stuff, and stuff that I would use, because that's what it's all about, isn't it?" ✱

THANKS TO...

**Total
Guitar**

SOLID STATE

More of the sexiest kit coming out...

STAR TURN

The mighty Charvel, wielded by 80s heroes like Ratt's Warren De Martini and some bloke called Eddie Van Halen, is bringing more of its guitar goodness with new additions to the Desolation series. The new models herald the return of its classic Star shape, and the DST-1 FR features the metal classic EMG 85 and 81 pickup configuration. For those more partial to the established Soloist body shape there's the Desolation DX-1 range. Prices from £347. More info: www.charvel.com

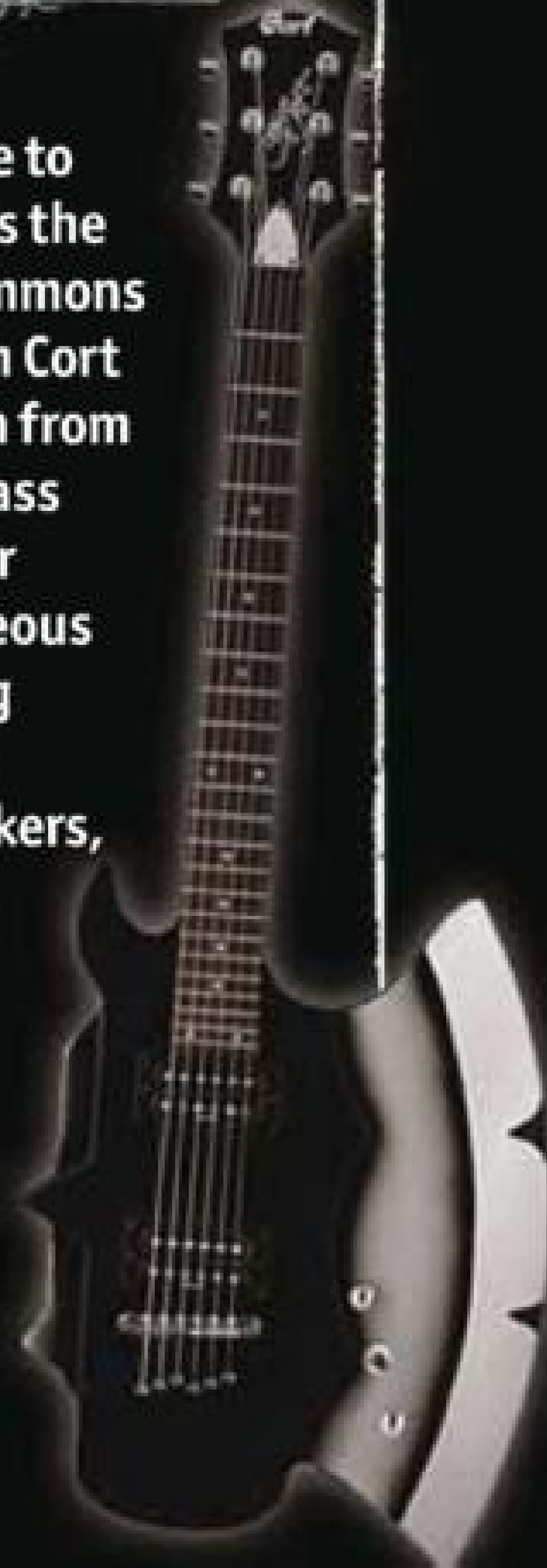
PICK UP MARK'S TONE

Lamb Of God's Mark Morton is known for his heavy yet cutting guitar tones. The DiMarzio Dominion set means you can start with the same models as him: the bridge is voiced for a mid-heavy tone, with slight increases to the bass and treble, while the neck pickup is flatter with a boost to the mids and treble. Available shortly.



GENE'S NEW AXE

Looking for a new axe to grind onstage? Here's the latest in the Gene Simmons signature series from Cort Guitars. Following on from the company's two bass models, the GS Guitar AXE-2 brings outrageous armoury to six-string players. Loaded with Mighty Mite humbuckers, this basswood beast has a string-through body and is just waiting for you to lay down your chops. Ahem.



SOMETHING WICKED THIS WAY COMES...

HAMMER
PRESENTS...



**CANNIBAL
CORPSE**

Triptykon Enslaved

BRANDON

MARCH

WED 7 BRISTOL O2 ACADEMY

THU 8 GLASGOW O2 ABC

FRI 9 MANCHESTER ACADEMY

SAT 10 LONDON HMV FORUM

SUN 11 BIRMINGHAM HMV INSTITUTE

TICKETS AVAILABLE FROM WWW.KILILIVE.COM,
0844 871 8803 AND USUAL OUTLETS

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP AND FACTORY MUSIC

Spezial guest:

ETALLICA

2 Dienstag, 7. Februar 84, 20:00 Uhr
HEMMERLEINHALLE
Kirchen a.B. bei NÜRNBERG

Karten an allen Vorverkaufsstellen
in München, Würzburg, Stuttgart, Regensburg
Karten per Nachnahme ☎ 0911/629511

TOP
GIRLS

REVELATIONS

NEWS * COMMENT * HEAVY FUCKING METAL

StoreMags.com



HOLY VISION

DIVINE SIGHTINGS

METALLICA GET CAUGHT IN THE AXE

"I went over to Kirk Hammett's mom's house in El Sobrante, CA to show Kirk and James Hetfield some photos I had just taken at Day On The Green. It must've been a Sunday, because I had to work the next day and I lost my job for oversleeping. I got there before Kirk and James, so Kirk's mom, Sasha, broke out her photo album of Kirk as a kid. When Kirk finally arrived, he was kinda embarrassed that she showed me his baby pictures. I guess she had done this numerous times before with other friends of his.

I had my camera with me, so we went and got a case of beer and a bunch of rolls of film just to take some pictures for the hell of it. We got so drunk that James couldn't keep a straight face – he couldn't stop laughing. Before we did the bed shots we did shots of Kirk balancing beers on his face, and shots of he and James on the toilet with their guitars... we had such a great time coming up with crazy ideas. Then they got into bed together with all their guitars. I thought it would be even funnier if they both had cigarettes, like they were smoking in bed after... y'know... Neither of them even smoked.

Eventually I gave a couple shots to Ron Quintana. He used one on the front cover of his *Metal Mania* fanzine, but he superimposed my shot of El Duce of the Mentors' head in between them. James got hella mad, and said I was through taking photos of Metallica! Eventually he cooled down and I was allowed to take shots again. Quintana didn't realise it, but he almost ended my career as a Metalliphotographer."

Murder In The Front Row: Shots From The Bay Area Thrash Metal Epicenter by Harald Oimoen and Brian Lew (Bazillion Points

Books), is available wherever books are sold, or via the publisher at www.murderinthefrontrow.com

HARALD OIMOEN

METALHAMMERCOWK 35



Storemags.com

TASTES OF DOOM

JAMES LABRIE

DREAM THEATER

HAMMER HAMMER

THE FIRST ALBUM I BOUGHT WAS...

LED ZEPPELIN

III / ATLANTIC 1970

"Led Zeppelin III – that one has some classic songs on, like *Gallows Pole* and *Tangerine*. I remember singing *That's The Way* by Zeppelin when I was in a band and I was about 18 or 19. No one else has ever sounded like them."

THE ALBUM THAT'S INFLUENCED ME THE MOST IS...

RUSH

HEMISPHERES / MERCURY, 1978

"There are many – *A Day At The Races* by Queen, and also *Sheer Heart Attack* – that are phenomenally influential to me. *Hemispheres* by Rush really blew me away – first of all because I was extremely proud to be a Canadian listening to these guys, and to be able to tap into an album such as that."

MY FAVOURITE ALBUM ARTWORK IS...

RUSH

A FAREWELL TO KINGS / MERCURY, 1977

"Artwork never really piqued my interest. I know some people treat it as seriously as the music! There is artwork I do like, though – Rush being one of them! I remember being very intrigued by the cover to *A Farewell To Kings*."

THE ALBUM I WISH I'D MADE IS...

PINK FLOYD

THE WALL / EMI, 1979

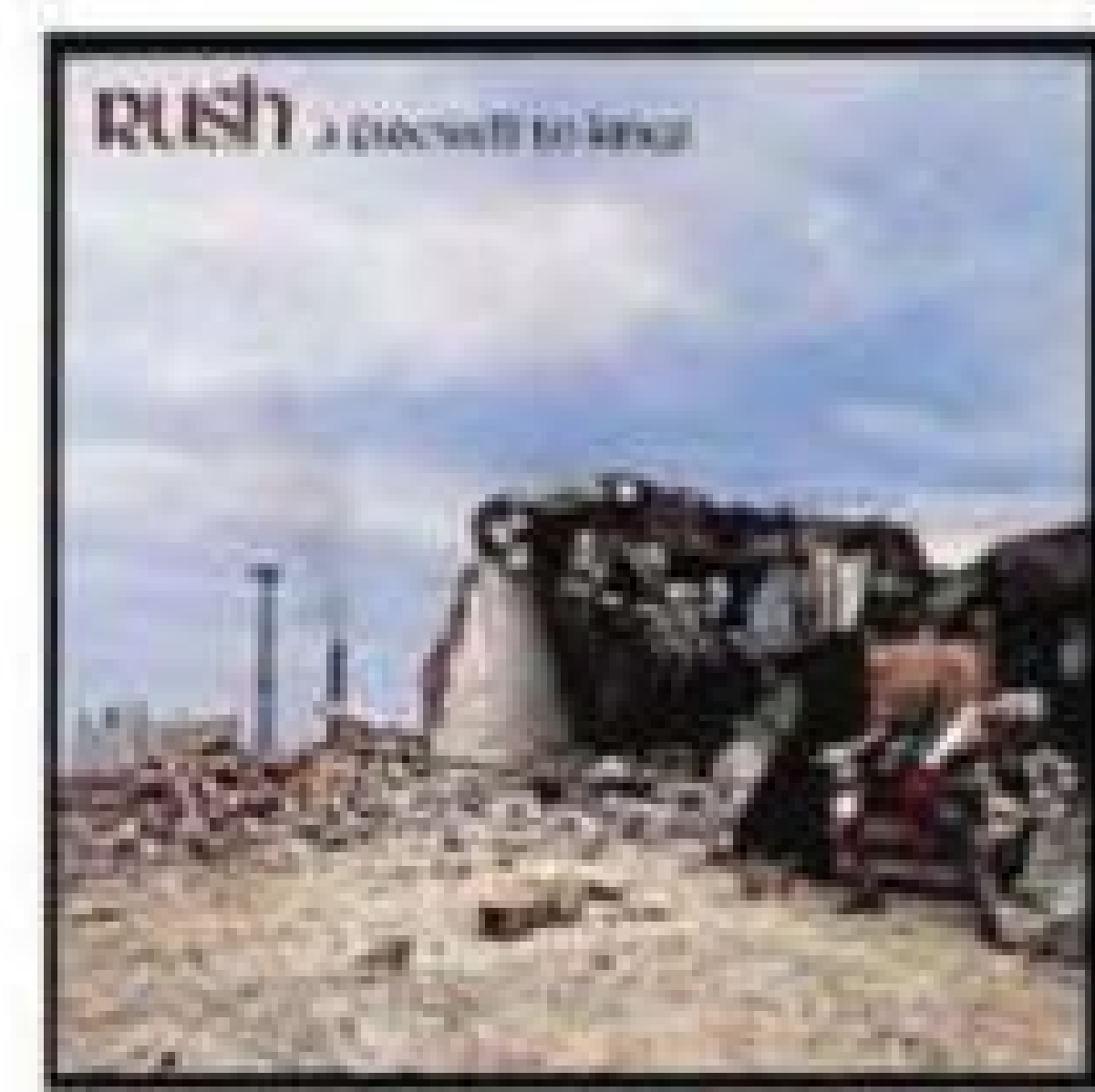
"I never really fantasized about that. Pink Floyd's *The Wall*, I'm a little jealous that I didn't make that! It would have been nice for that to be us – it was pure brilliance with the music; pushing envelopes, taking risks and being rewarded handsomely!"

I BREAK THE SPEED LIMIT TO...

MUTINY WITHIN

MUTINY WITHIN / ROADRUNNER, 2010

"My son has been listening to *Mutiny Within*. I think they're a brilliant band. They seem to be brave musicians, and their compositions are very mature."



THE FUTURE OF MUSIC IS...

PERIPHERY

PERIPHERY / ROADRUNNER, 2010

"There's this great band that we've just finished an American tour with, Periphery, and we're bringing them with us to the UK. They just don't seem to have any limitations. They're very diverse, they're very eclectic with where they pull from, they have a very unique sound, and they have this great energy and vibe around them. They're in their 20s, but they have the maturity to make this style of music that sounds original."

THE ALBUM I WANT TO BE REMEMBERED FOR IS...

DREAM THEATER

IMAGES AND WORDS / ATCO, 1992

"*Images And Words*, as it opened up so many doors for us. Internationally, a lot was happening, and it was a whole new experience for each and every one of us because we were so young at the time. It's a classic progressive album, but it did have the heavy elements in there and was pushing the envelope. I think that if that's your kind of music and your cup of tea, you can really appreciate where it's coming from. I think it'll stand the test of time."

NO ONE WILL BELIEVE I OWN A COPY OF...

MILES DAVIS

KIND OF BLUE / COLUMBIA, 1959

"I don't know; would people be surprised that I listen to The Nat King Cole trio? Or *Kind Of Blue* by Miles Davis? That's one of my favourite jazz albums. I also like the band Starsailor! Would people think I would go for that? Ha ha!"

A KID ASKS ME WHAT METAL IS. I HAND THEM A COPY OF...

IRON MAIDEN

THE NUMBER OF THE BEAST / EMI, 1982

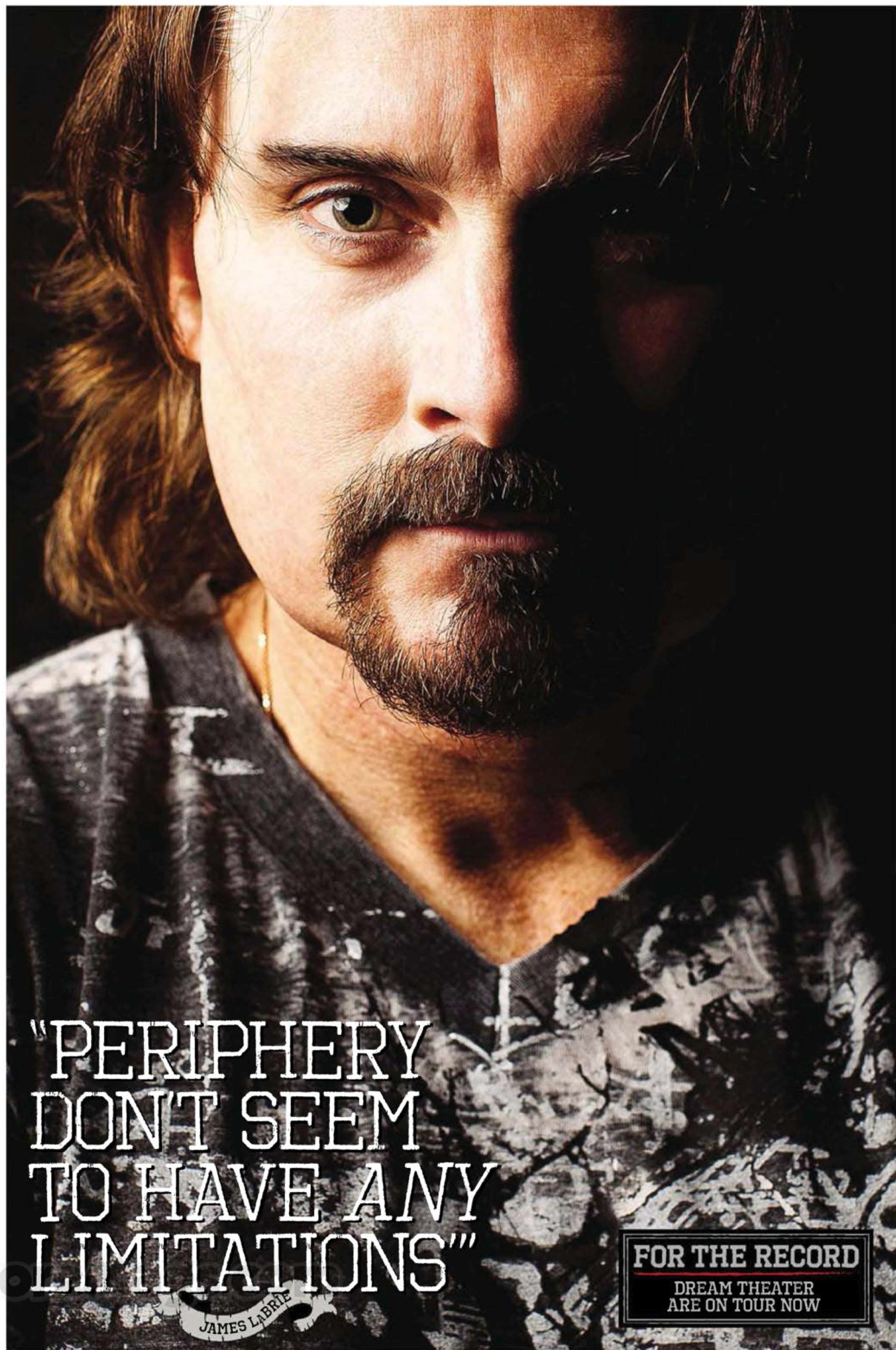
"*Physical Graffiti* or *Led Zeppelin III* would probably be the first thing I'd throw at them, but then some people debate whether you can have *Led Zeppelin* in there, so I'd say *Iron Maiden*, *Number Of The Beast*, or one of *Judas Priest*'s later albums, *Painkiller*. Rob [Halford, *Judas Priest* frontman] is such a great guy."

THE ALBUM THAT REMINDS ME OF MY COLLEGE YEARS IS...

RUSH

2112 / MERCURY, 1976

"I still remember getting together with friends before high school, and we'd be listening to *2112*. We were totally into that."

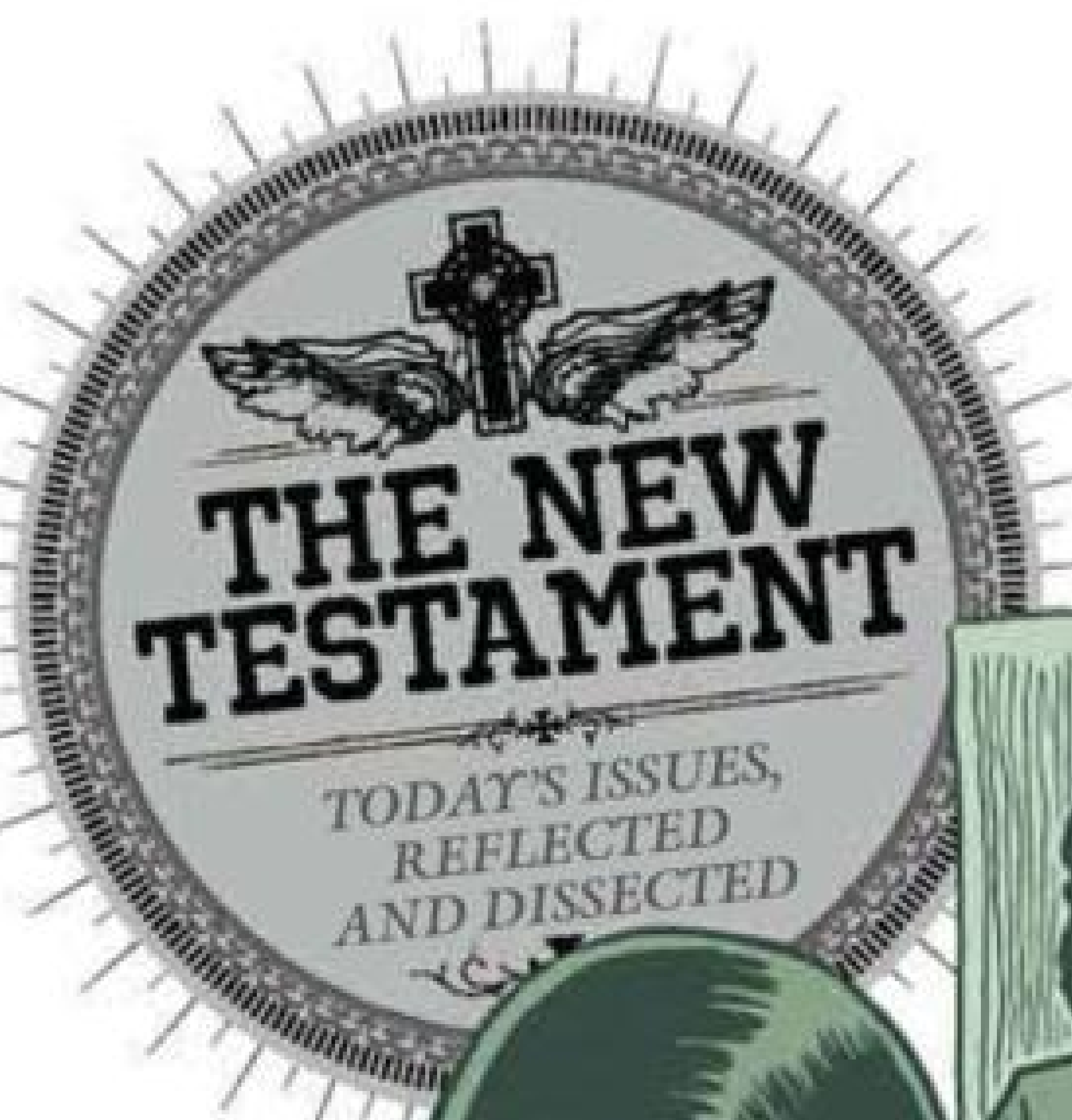


"PERIPHERY
DON'T SEEM
TO HAVE ANY
LIMITATIONS"

JAMES LABRIE

FOR THE RECORD

DREAM THEATER
ARE ON TOUR NOW



It's no secret that the CD format's future is in doubt given the rise of digital files. So how does a 19th-century invention still live on? Opeth's Mikael Åkerfeldt has...

THE VINYL WORD

LP. Long Play. Vinyl. Wax. Record. The Black Gold! OK, that last one might be taken out of context, but it's really what it is to me. I'd rather stumble upon a pile of 70s records than an oil field on my property. I'm sick, people. In love. In love with vinyl. I share this love with a lot of people and it's a promiscuous love. You need plenty of records... lovers. Some stay with you for life; some are discarded after one unfortunate, disappointing session.

My love for vinyl sprung out of the music therein, but I do have an immense love for the format itself. I love the shape of LPs. I love the black, shining surface. I love the stamped catalogue numbers in the run-off groove. I love how you can 'see' in the grooves where a softer part in the music comes up as they are more compressed and visibly darker. I love the labels. Even those that after years of having been played display spindle marks from the centre of the turntable. I love the sleeves and their size. Gatefold sleeves, single sleeves, laminated,

unlaminated, textured or plain. I love how they get worn over the years. The ringwear, the feathered spines, the laminate peeling that comes with age. I love the inner sleeves and inserts, either custom printed ones or the plain company inner sleeves. I especially love the magic feeling of having a mint, unplayed copy of some old record

"VINYL'S LIKE SEX, A GREAT MEAL, A GREAT SHIT, AN ICE COLD BEER..."

in my hands. It's like sex, a great meal, a great shit, an ice cold beer on a hot day. All at once. And I love the sound. It's been questioned whether it sounds better than a CD. Let's put an end to that dispute here and now: it fucking does! And kids... don't even mention, don't even THINK about MP3s etc. Get. The. Fuck. Away. From. Me!

The sound quality of vinyl depends on a number of things. The pressing, the actual plastic it was pressed on, and the playwear. Old records, like, say, The Beatles' originals, can look absolutely

trashed and still play perfectly. Newer, especially late 80s and 90s vinyl can look brand new and still play like shit. Given this, I am not only buying mint condition copies of my records as most people/dealers only grade their stock with the naked eye. I want to play my records, not just look at them, so as long as they play fine, I am too.

Either way vinyl sounds warmer, more delicate, more dynamic and, overall, just way better than all other formats. Am I an old fart? Absolutely! Do I have a problem with new technology in the music world? Without a doubt! You can store your entire record collection in your phone, take it with you wherever you go. Why would you want to reserve a huge space in your flat for a bunch of records that can only be played on the spot? I have many reasons, but the

most important one is due to my respect for the music. I invest time in my records as the payback can be immense. When you sit down and listen to both sides of a record, on your favourite couch, beer in hand, headphones on, I guarantee you'll have a bigger experience than you'd get otherwise. You can't jump between songs as easily, you can't take songs out, you can't fast forward. You're more or less forced to sit through the entire thing and thus you'll experience the record the way the originators meant for it to be experienced. Put on *Sabbath Bloody Sabbath* and let it flow. Are you itching? Getting restless? Then you're a slave to modern society and you're chasing your own demise. Relax. Sit down. Give music your time. It's worth it. ✝

MIKAEL ÅKERFELDT IS THE FRONTMAN OF OPETH. THEIR LATEST MASTERPIECE, HERITAGE, IS OUT NOW VIA ROADRUNNER... AND IS AVAILABLE ON VINYL



AMUST4MUSIC LTD

The UK's No1 Metal Festival

BLOODSTOCK OPEN AIR

9th - 12th AUGUST 2012

Catton Hall Walton on Trent Derbyshire UK

behemoth ALICE COOPER

Special Guests

DIMMU BORGIR

HATEBREED WATAIN MAYHEM

ANVIL PARADISE LOST

DEICIDE SANCTUARY

CORROSION OF CONFORMITY

BLACK DAHLIA MURDER NILE

GRAND MAGUS ORANGE GOBLIN

ANAAL NATHRAKH SIGHT OF EMPTINESS

B-O-A



SERPENTS
LAIR
VIP CAMPING
PACKAGES
AVAILABLE

DEPOSIT
SCHEME
PAY FOR
YOUR TICKETS
IN 3 EASY
INSTALMENTS
SIGN UP BY
1ST MARCH

4 DAYS - 4 STAGES - 100+ BANDS

Tickets on Sale at www.bloodstock.uk.com
or call our 24hr ticket hotline 0871 230 5584

AN AUDIENCE WITH I METAL'S VISIONARIES

MASTERCCLASS

BILLY GRAZIADEI / BIOHAZARD

RICK JIMENEZ / THIS IS HELL

Biohazard have remained one of hardcore's most defiantly unique sons. Mainstay guitarist Billy Graziadei hooked up with This Is Hell six-stringer Rick Jimenez to talk scene values, elitism and lineup changes.

RICK: "I know one of the big talking points is the departure of Evan [Seinfeld, who left Biohazard in 2011], but Biohazard have gone through their fair share of lineup changes. How do you guys deal with that?"

BILLY: "Well, as you know, life is full of twists and turns. Some of us dropped out of school or left home to follow our dreams and play music, and we've been through lots of shit since, but it inspires you and makes you who you are. For every great moment in our career, there were tons and tons of horrible, negative shit that happened, but you don't put that out there. With Biohazard, we've had a hell of a lot of crazy shit happen, but we just roll with it."

RICK: "I thought it was a big deal when Bobby Hambel [guitarist] left..."

BILLY: "When we split up with Bobby back in the 90s, for me, that was devastating in a lot of ways, and a lot more than I realised. But he's back [after re-joining in 2008], we're working and we're having a good time."

RICK: "I think with lineup changes, once it comes to seeing it on stage, you know whether it's bullshit or not. Me, personally, when I saw you guys on stage the other day, the energy was still there. It was Biohazard!"

BILLY: "It's that 'Eye Of The Tiger'; something that you see in bands when they first start, and it diminishes during your career. That's usually a sign that there's an end to this, but as long as you keep focused on why you got together in the first place and you keep that *Eye Of The Tiger*... when bands forget why they're doing it, then it's easier for them to lose that passion. I've watched that happen with so many bands."

RICK: "That's true, man."

BILLY: "Yeah. When we got signed it was such a big deal and we were so happy about it, it was the first big thing that happened in our career out of many, but then there's also been so much shit since then."

RICK: "What would you say if you could advise a younger band about that?"

BILLY: "If there are bands out there doing demos and getting records together that I could give advice to, I'd just say, 'Keep hungry, keep serious, keep alive, keep on top of your shit and don't stress about small stuff, because there's way more crazy shit that is going to happen. A lot of bands can do one record, but you have your life to do one record – you have a year or two to make your second.'"

RICK: "What made it comfortable for you guys, as a metal, hardcore/crossover band, to throw in those rap and hip hop elements?"

BILLY: "I think there are some bands that try to take rock, hip hop and metal and start a new genre, but I'm proud and glad that we never sat down and planned out what we did."

RICKY: "When you guys did your demos, at that time [in my life], I felt torn. It was like, 'If I wanna be a metal guy, I can't listen to rap anymore', and when I hung out with my rap friends I didn't want them to see my Metallica shirt."

BILLY: "It was all natural for us; in Brooklyn, back in the day when our first demo came out in '88, we grew up with Iron Maiden, Agnostic Front, Sugar Hill Gang, Run DMC, Beastie Boys, Black Sabbath and Led Zeppelin!"

RICKY: "That's awesome! So much music."

BILLY: "All from different quarters, so many different cultures and types of music. I can remember playing with metal bands, and the crowd would be like, 'You're not metal enough, you're hardcore!' Then we'd play with Sick Of It All and we were too metal!"

RICK: "Ha ha, I know that all too well!"

BILLY: "I think not fitting in drove us to create our own thing. It was just Biohazard – that was the only way you could describe it – and we just carried on doing what we wanted to do. We weren't looking for approval, and we created a following of people that liked that."

RICK: "I know there's divisions. Sometimes it seems like things are so safe that anyone can do anything and get away with it, so long as they put a tag on it, but in other ways, especially in modern hardcore, people are so, like, 'Everything has to be in this little box.' I like hardcore, punk, metal, rap... why can't I listen to all of those things?"

BILLY: "I actually grew up only into hardcore and hating metal, and it was Bobby who turned me onto a lot of stuff."

RICK: "It's funny, because we've been on tours that [cross genres] where we've been in a van and the other bands are all in buses. Actually, I think we may only have stayed in hotels maybe six times ever, ha ha!"

BILLY: "Well, let's all tour together and we'll share a hotel we can afford!"

RICK: "Ha ha, yes! That's a great idea!"

BILLY: "Times change – back when we started, touring with Sick Of It All and The Exploited, the industry thrived more, but now with people pirating records and sharing stuff, it's destroyed the whole industry financially, so you have to come up with more creative ways to survive."

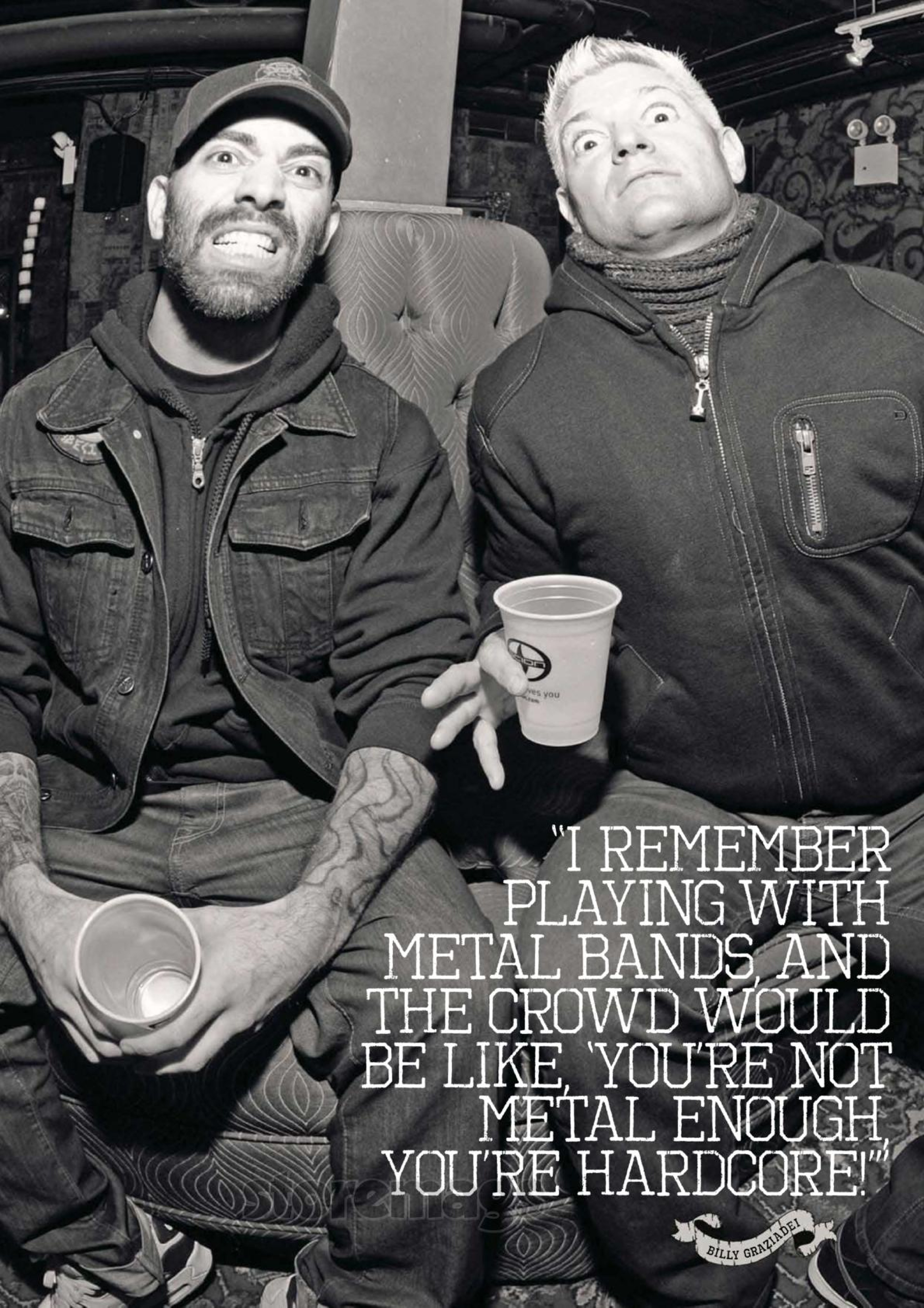
RICK: "I'm never ever 'Mr Positive', but when it really comes down to it, it really seems like the creativeness rises to the top."

BILLY: "Yeah, we had hotel rooms where we could get them, but we found a way to make it work, because six hours in a van *sucks* – especially on smaller tours where paying for a bus is so fucking expensive and not worth it."

RICK: "I don't really subscribe to 'Think positively and positive things will happen!', but there is never a moment where we're not trying to make things happen. I'm so glad that I did my first tour before the internet!" ✕

BIOHAZARD'S NEW ALBUM, REBORN IN DEFIANCE, IS OUT NOW VIA NUCLEAR BLAST. THIS IS HELL'S BLACK MASS ALBUM IS OUT NOW VIA RISE RECORDS

WORDS: MERLIN ALDERSLADE
PIQS: TRACY KETCHER



"I REMEMBER
PLAYING WITH
METAL BANDS, AND
THE CROWD WOULD
BE LIKE, 'YOU'RE NOT
METAL ENOUGH,
YOU'RE HARDCORE!'"

BILLY GRAZIADEI

Storemags

Conclude each performance
with a modest choreographic gesture.



proMags.com

Let's be honest. We haven't got a clue about pirouettes, swing-outs and dance routines. Why should we? Our passion is music – the one thing we know everything about: www.thomann.de

th•mann
MUSIC IS OUR PASSION



"IT'S GONNA BE
DARK AS SHIT"

COREY HAS BIG, BIG PLANS FOR THE NEW STONE SOUR RECORD



storemags

COREY TAYLOR



FRONTMAN. AUTHOR. COMEDIAN. LECTURER. VISIONARY: COREY TAYLOR HAS SHAKEN
DEATH, ADDICTION AND CONTROVERSY TO STAND TALL AS ONE OF THE MOST
PROMINENT FIGURES IN METAL. A LIVING LEGEND. THE DON. HE HAS FINALLY BECOME...

UNTOUCHABLE

Storenags.com

WORDS: MORAT PHOTOS: TRAVIS SHITT

COREY TAYLOR

Corey Taylor: not
just blowing smoke

Storemags.com

"I'M UP THERE
WITH RONALD
REAGAN AND KERMIT
THE FROG, NOW.
I'M FUCKING
CERTIFIED"

COREY'S APPEARANCE AT OXFORD UNIVERSITY
HAS PUT HIM IN GOOD COMPANY

MATTER HOW MANY TIMES YOU'VE DONE IT BEFORE,

the walk from the car park to the House Of Blues in Anaheim, California, is always ever so slightly... *disturbing*. It's not that it's a bad venue – in fact it's pretty much exactly the same as every other venue in the franchise that's dotted around the country; same stage layout, same decor, same inflated bar prices... It's just that the House Of Blues, Anaheim, is slap bang in the middle of Downtown Disneyland, in the happiest place on Earth, and, to get to it, you have to walk *through* the happiest place on Earth, complete with fat suburbanites and their fat, sticky offspring. They will stare at you. Evanescence is on loop. It's how rock'n'roll would be if Sarah Palin was President. But remember to smile: this is the happiest place on Earth.

Ten years ago the Mickey Mouse police might have gone into panic mode at the mere sight of a Slipknot audience, or even a Stone Sour crowd. Anxious parents would tug their children away. But today it's all a bit more civilised. Many of those original fans are parents themselves and both those bands are knowingly mainstream. You'd have to live under a rock not to have at least seen one of their t-shirts. "Who's playing tonight?" asks a young couple standing directly in front of the

big flashing sign outside the venue that says who's playing.
Corey Taylor.
"Who?" They both look blank.
Corey Taylor from Slipknot.
"Oh!" The recognition dawns on them, and, strangely, they both buy tickets on the spot, with no idea what to expect.

Not that we have much idea what to expect from 'An Evening With Corey Taylor', either, beyond the fact that he'll read from his best-selling book, *Seven Deadly Sins*, maybe play a few songs, and answer some questions. By the time you read this there will be shaky footage of the show all over YouTube, but, right now, this is the first of 20 dates on Corey's solo US tour. No one really knows what to expect. He's done a couple of these shows in the UK, and even a lecture at Oxford University, which conjures a very staid image, but beyond that the audience is flying blind, which, in itself, is remarkable in these cash-strapped times, when even the bigger bands are having to guarantee playing your favourite album back-to-back.

And, let's be brutally honest, Corey is probably the only member of Slipknot or

Stone Sour who could pull this off. Somehow it's hard to imagine 'An Evening With The Clown', perhaps defecating on stage as a statement of artistic intent, having quite the same appeal. Or how about an evening of ear-blistering techno with Sid Wilson? Well, OK, that does actually sound quite good, but you get the idea. Corey is a people person – he likes people. Right now, he's doing a pre-show meet-and-greet that is eating into our interview time, but it's more than just a few handshakes and a few autographs; he connects with people. One couple, the husband an Iraq veteran suffering from post-traumatic stress disorder, talk about how Slipknot's music stopped him from killing himself when he got back from Iraq. That's a pretty big connection.

About now, one should probably be worrying about our rapidly diminishing interview time, an interview that was supposed to start nearly an hour ago, but we've met many times before, and if there's one thing Corey likes to do, it's talk. He's like Lars Ulrich without the condescension; though with the same habit of drifting from the point and not always completely



COREY TAYLOR

"I GOT ASKED TO DO A HARD ROCK VERSION OF THAT TUNE KATY PERRY DID. I DON'T KNOW WHICH ONE IT WAS... I DIDN'T EVEN LISTEN TO IT. I JUST SAID, 'NO, NO FUCKING WAY'"

THERE ARE SOME BOUNDARIES EVEN COREY TAYLOR WON'T CROSS

answering the question. You really don't need an hour-long interview unless you're planning on writing a book about him, and even then you won't get to all your questions. It's nearly 7.30 and showtime is at eight, but Corey can fill an hour's worth of tape in 10 minutes, and, conversely, make an hour feel like 10 minutes. Finally, *Hammer* is led to a small dressing room backstage, where Corey is waiting. You can hear his voice through the door. You usually can. With him are his publicist, a lovely woman whose job it is to hurry us along, and a cameraman who is filming Corey's day for unspecified purposes. Even when he's in a foul mood, Corey is always courteous, but today he's on good form. Half his family are in the building and a great many friends. It's not so much a formal interview as a pleasant chat, and you'd be surprised how many bands are incapable of that.

So, what's all this spoken word stuff? Did you fancy yourself as Henry Rollins or something? "No, not really," grins Corey. "After Sonisphere we were doing some signings and whatnot, so I said, 'Let's book a couple of gigs to promote the book.' We did one in London and one in Birmingham and they were fucking fantastic. We weren't really sure what I was going to do, and what happened is, it went from me basically reading from the book and maybe playing acoustic songs, to me just kind of riffing and then talking about the book and doing a Q&A. It was basically a meeting of the two things I love to do, which is run my mouth and play acoustic songs. Everybody was like, 'What the fuck's it's gonna be?', and for a second I entertained the thought of getting a headset and putting on Spandex and

doing a dance routine, while reading from the book, just to be a fucking asshole. But then I thought, 'Maybe that's a little too much for the kids.'"

Screaming in front of 50,000 people is a lot different to reading to a few hundred, though. Did you have to step out of your comfort zone for this?

"Not really," shrugs Corey. It was probably a stupid question to a man who seems comfortable in any environment, but he has the courtesy not to point that out. "My hardcore fans know how I am; they know I'm outspoken, they know I'm gonna try and make a joke out of every other word, and they know I don't hold anything back. For me, it's just a bigger, better way for them to get to know me. Honestly, this show is no different from any evening at my house, just sitting around talking about shit that pisses me off, and then me and my buddies picking up guitars and playing all night. It's really cool, and the more I thought about it, the more I really wanted to do it, but now that I'm here I'm fucking nervous as shit! I really hope I don't fuck it up."

You've already been in at the deep end, though; you've done Oxford University. How was that?

"That was intense, man. You walk in the place and you can smell the history there, it's fucking weird. It was crazy being in the debate hall and stepping on those boards. You can almost hear the other people who have walked those boards before you, and I knew that if I was gonna do it I was gonna do it my way, so I jotted down a few lines, and the rest of it I went off the hoof. I came up with a central theme and I just kind of went from there. It went over really well, and that's where the idea of the Q&A came from, because at the end I was like, 'I've only done 40 minutes and I want to give you your time.'

Go ahead, make my day... punk. Metaller

COREY TAYLOR'S FELLOW MULTI-TASKING METAL STARS

DIAMOND GUISES

HENRY ROLLINS

The former Black Flag frontman has gone on to become a spoken word artist (performing at festivals such as Download), writer, comedian, publisher (with his company 2.13.61), actor (appearing in *Sons Of Anarchy* and various movies), radio DJ and broadcaster for channels such as MTV.

Rollins: Not exactly a slacker



TRENT REZNOR

Trent is one of the most prolific metallers ever. He has sound-tracked and scored music for movies such as *Lost Highway* and *The Social Network* as well as the videogame *Quake*. Trent has also remixed, produced and guested for the likes of Busta Rhymes, Marilyn Manson and Josh Wink.



MAYNARD JAMES KEENAN

An enigma wrapped inside a mystery, and sometimes clothed in a ragged dress and wig, the Tool main man doesn't just offer more food for thought in extra-curricular outfits A Perfect Circle and Puscifer, he also offers food. He co-owns a restaurant in LA, and owns both an Arizonan produce market and winery.



SCOTT IAN

Anthrax's guitarist has a two-issue special comic for DC: *Lobo: Highway To Hell*. He also writes a blog called Food Coma For Suicide Girls, he's been an extra in *Battlestar Galactica*, played a zombie in *The Walking Dead* and done voiceover work for *Metalocalypse*.



MIKE PATTON

Somewhere between alt/avant-metal renaissance man and multiple-personality dealer of disorder, Mike Patton's innumerable guises – from Mr Bungle and Fantômas to power electronics and industrial and Serge Gainsbourg-parodying hip hop – clearly aren't enough to contain his over-fertile brain, hence his record label, Ipecac Records.



COREY TAYLOR

"IF I HAVE MY WAY IT'LL BE THE BIGGEST THING I'VE DONE IN MY CAREER SO FAR AND THE BEST ALBUM STONE SOUR'S EVER DONE"

WE THINK COREY WILL GET HIS WAY, TOO

Does anyone have any questions? People had really great questions and there's nothing I won't fucking answer. It was weird, though; I'm up there with Ronald Reagan and Kermit The Frog, now. I'm fucking certified."

While Corey may make light of such achievements, as he makes light of pretty much everything, they are nonetheless considerable. From working in a porn store in Iowa, to headlining festivals with two multi-platinum bands, a best-selling book, and 'treading the boards' at Oxford University... He's no fool.

"It's almost completely accepted, and unconsciously accepted, that people are fucking idiots now, and I refuse to accept that," he says. "So many intelligent people listen to metal, and the rest of the world doesn't get it. And that's probably why they don't get it! If you're fucking listening to Rihanna, I don't want you listening to me, I don't give a shit. I'd rather have the people who are trying to think outside the box, thinking 10 years down the road and trying to figure out what the fuck they're gonna do with their lives, you know? At the end of the day, that's who our fans are, so I just said, 'Fuck it, I'm gonna wear my intelligence on my sleeve'. I decided to start treating the fans with that same courtesy: I'm gonna treat you like you're intelligent because too many people are dumb."

It's been said before, but Corey Taylor would make – does make – a great ambassador for rock and metal, a buffer, if you will, between us and the 'straight' world, and how rock fans are perceived. It's an area we're woefully lacking in: Lemmy's a complete anomaly, Ozzy mumbles too much, Marilyn Manson's too weird, Dave Navarro's too effeminate... Somehow Corey fits right in the middle: the masked lunatic from Slipknot and yet a family man with well-

considered opinions. Ironically, Henry Rollins might be the closest comparison, but with Rollins you feel that he had to learn to be personable. That's just who Corey is. It's a role he is "absolutely" comfortable with ("because I can take the piss out of myself and I've always been able to,") and he's already done some TV. A few days from now he's hosting a big charity shindig in Hollywood. It's no great stretch to imagine him on chat shows. But then, how far is he prepared to dabble in that? Can we expect to see Corey Taylor hosting *X Factor*?

"I get asked to do a lot of fucking stupid shit and I'm still very comfortable to turn it down," says Corey. "Like, I got asked to do a hard rock version of that tune Katy Perry did, I don't know which one it was... I didn't even listen to it, I just said, 'No, no fucking way.' But then I just did a tune with Deadmau5 and it's completely leftfield of what I've done. I'll pick and choose my things, but if my instincts are telling me it's wrong then I won't do it. I'm not a whore like some of these other personality assholes and if I'm not feeling it, I don't fucking do it."

At the same time Corey, has no problem with being considered mainstream; there's no avoiding it, his bands are mainstream and that's where he wants to be.

"There's nothing wrong with it," he says, frankly. "It's the same pretence as people who think you can't play in front of 50,000 people and still be credible. That's horseshit! Zeppelin did it just fine and they're still an incredible band. In this day and age, underground has basically become unlistenable. How does that fucking work? You almost have to go out of your way to be underground and unlistenable. I'm just under the radar: I'm the most famous person no one's ever heard of, and I'm OK with that because I can still go to the mall with my kids, still go shopping, I



Stone Sour: school of hard rocks

can walk around Disneyland and only get recognised by two people. Anything else is the fucking Kardashians! I can leave my family life and come out here to be the artist known as Corey Taylor, then I can fucking hop back into my hole."

You even managed to move to LA without turning into a douchebag!

"No, but I'm in and out," smiles Corey. "I got rid of my house here because I was only renting, and we bought a house in Vegas because my wife's family is from there. So we have a house there and I still have a house in Des Moines. I have the ability to get out of it, but even when I was living here for a while I never let myself get too douchey."

Well, you weren't plastered all over TMZ!

"You know what? We got followed out of a Camp Freddy show by TMZ and they were like, 'Who are you?' I went 'Nobody you ever fucking want to know!' Then we ran across the street. I'm fine with that."

It's a neat trick if you can do it, but you have to wonder how long it will last. In 2011 alone, Slipknot and Stone Sour played to hundreds of

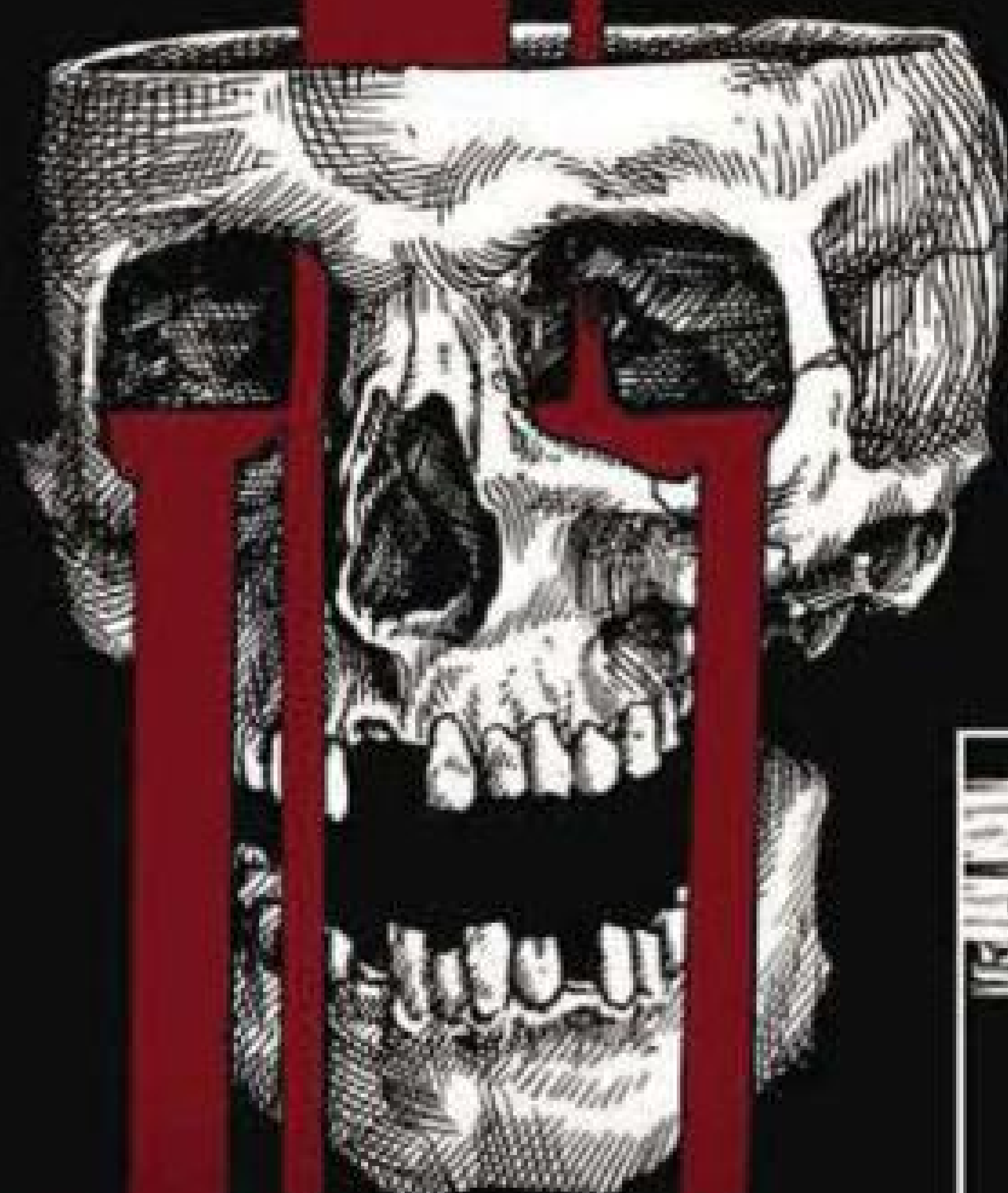
Corey: the mouth in the mask



Storewags

GoatWhorE

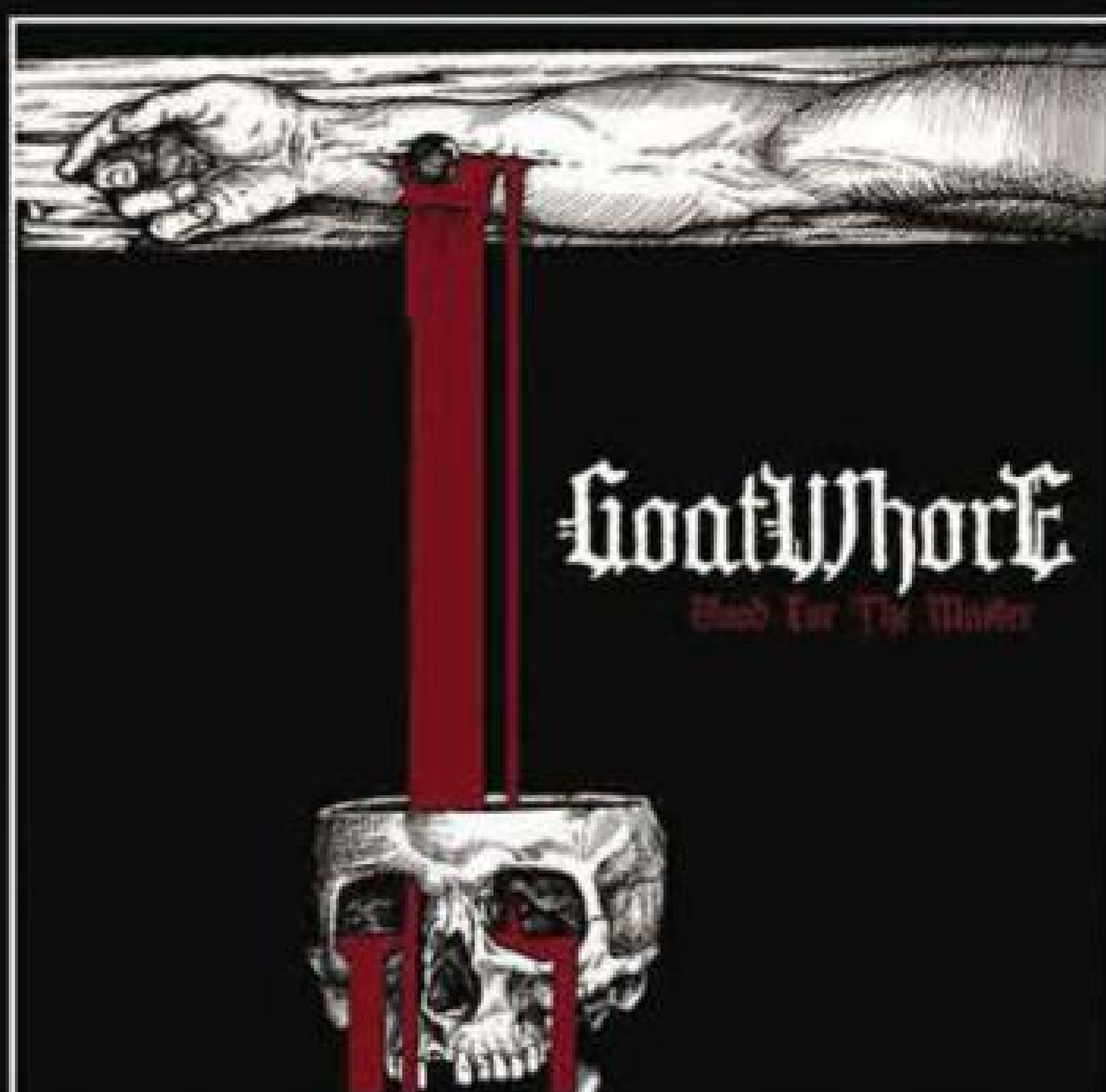
Blood For The Master



The brand new studio album from New Orleans Louisiana's sons of American no-frills black metal meets death & roll.

Available on
CD + LP

13.02.12



DESASTER

"The Art Of Destruction" - out 27.02.12



LAY DOWN ROTTEN

"Mask of Malice" - out 27.02.12



COMING SOON

CANNIBAL CORPSE

OUT 12.03.12

THE BLACK DAHLIA MURDER + Skeletonwitch + Fleshgod Apocalypse

January 2012

- 11th LONDON - Underworld
- 12th LONDON - Underworld
- 13th COLCHESTER - Arts Centre
- 14th NORWICH - Waterfront
- 15th NORTHAMPTON - Roadmender
- 16th BIRMINGHAM - Academy 2
- 17th NOTTINGHAM - Rescue Rooms
- 18th MANCHESTER - Moho Live
- 19th SHEFFIELD - Corporation
- 20th NEWCASTLE - Academy 2
- 21st ABERDEEN - Tunnels
- 22nd GLASGOW - Cathouse
- 23rd DUNDEE - Beat Generator
- 24th LEEDS - Cockpit
- 25th WREXHAM - Central Station
- 26th STOKE - Sugarmill
- 27th PLYMOUTH - White Rabbit
- 28th BRISTOL - Fleece
- 29th SOUTHAMPTON - The Cellar
- 30th READING - Sub 89
- 31st MARGATE - West Coast Bar

Alestorm + Claim The Throne + DARKEST ERA

February 2012

- 4th PLYMOUTH - White Rabbit
- 5th STOKE ON TRENT - Green Star
- 6th SHEFFIELD - Corporation
- 7th BRISTOL - The Fleece
- 8th SOUTHAMPTON - Talking Heads
- 9th MANCHESTER - Moho Live
- 10th GLASGOW - Garage
- 13th LEICESTER - Sub 91
- 14th BRIGHTON - The Haunt
- 15th WREXHAM - Central Station
- 16th LEEDS - The Well
- 18th LONDON - Islington Academy
- 19th NORWICH - Waterfront

METAL HAMMER DESTROYERS OF THE FAITH TOUR 2011

CANNIBAL CORPSE + Triptykon + Enslaved + JOB FOR A COWBOY

March 2012

- 7th BRISTOL - 02 Academy
- 8th GLASGOW - 02 ABC
- 9th MANCHESTER - Academy
- 10th LONDON - HMV Forum
- 11th BIRMINGHAM - HMV Institute

AMON AMARTH + Grand Magus + IN SOLITUDE

March 2012

- 13th GLASGOW - ABC
- 14th BELFAST - Mandella Hall
- 15th DUBLIN - Vicar Street
- 16th WOLVERHAMPTON - Civic
- 17th PRESTATYN - Hammerfest @ Pontins (not Grand Magus, In Solitude)
- 18th CARDIFF - Solus

Angel Witch + Grand Magus + IN SOLITUDE

March 2012

- 17th LONDON - Garage

ANTERIOR

March 2012

- 16th PRESTATYN - Hammerfest @ Pontins

BOLT THROWER

April 2012

- 7th LONDON - BOLT FEST @ HMV Forum

THE BLACK DAHLIA MURDER

August 2012

- 11th BLOODSTOCK 2012 @ Catton Hall



WWW.METALBLADE.CO.UK



WWW.METALBLADE.TV

WWW.PLAY.COM/METALBLADE

WWW.FACEBOOK.COM/METALBLADEUK



ST Records - Dudley, Ploccality - Manchester, Hudsons - Chesterfield, Action Records - Preston, Better Leisure - St. Yarmouth, Rockaboom - Leicester, Davids - Letchworth, Head - Belfast, Head - Bristol, Head - Bromley, Head - Leamington, Esprit - Kent, Powerplay - Hereford, RTW - London, RTE - London, Sister Ray - London, Banquet - London, Gatefield Sounds, Rounder - Brighton, One Up - Aberdeen, Love Music (Formerly Anglische) - Glasgow, Jumbo - Leeds, Reflex - Newcastle, Crash - Leeds, Windows - Newcastle, Sound & Vision - Elgin, Heavy Sounds - Nottingham, Rock Box - Camberley, Slipped Discs - Billerica, Kanes - Stroud, Rapture - Wilney, Rapture - Evesham, Rise - Bristol, Rise - Chatterham, Square - Wimbourne, Derricks - Swansea, Marten - Exeter, Accor - Yeovil, Andys - Aberystwyth, Cob - Bangor, Spillers - Cardiff, Focus - Portsmouth



© 2012 METAL BLADE RECORDS INC. SONY MUSIC

"I'M THE MOST FAMOUS PERSON NO ONE'S EVER HEARD OF. I CAN STILL GO TO THE MALL WITH MY KIDS, I CAN STILL GO SHOPPING, I CAN WALK AROUND DISNEYLAND"

COREY RECKONS HIS LEVEL OF FAME IS JUST ABOUT PERFECT

thousands of people: Sonisphere, two nights at Rock In Rio, Athens, Istanbul, Moscow, Stockholm... And while Slipknot's masks still allows for relative anonymity, there was also talk of Corey fronting Velvet Revolver. And wasn't he supposed to be recording an album with Anthrax?

"Well, I was going to!" says Corey. "We talked about it and then they got Belladonna back and all was right with the world for me. That new album's fucking amazing. I was in talks with Velvet Revolver and actually flew out here three or four times and did some auditioning and recording, but it didn't really work. Well, it did and it didn't. But that's cool. It's one more thing I've done."

Well, you can't be in all of them! "No, I can't," laughs Corey. "At the end of the day, I just wanna write and I wanna play. I'm not gonna rest on the laurels of my success and go, 'Well, I did this five years ago, so you should fucking love me now!' I'm constantly looking down the road at what's next. That's what keeps me going, that's what keeps me interested and inspired."

2011 was a weird year for Corey, another rollercoaster to match anything Disneyland can throw at you, though, mercifully, rather better than the previous year, and with more ups than downs. Indeed, the only obvious lowpoint came in May, when, almost a year to the day that his friend and Slipknot bassist Paul Gray was found dead in a hotel in Des Moines, Stone Sour drummer Roy Mayorga suffered a stroke in the same city. Thankfully, Roy is making a full recovery and is back behind a drumkit. "It's been the biggest year of my career, to be honest," says Corey. "Obviously I've had a lot of success with Slipknot in the past, but that was almost other worldly. I could really remove

myself from that, and I was dealing with my own shit at the time, so to me the success was kind of a backdrop to all the psychosis I was letting myself go through. With Stone Sour it's just gotten bigger and bigger with every album, but I think that's because of all the work I've put in, so I don't really see a reflection of all my work. It's usually in my wake, if you will. Obviously there's that bittersweet element because of what happened to Paul, and then Roy's stroke. It was weird, but we're still going, you know? Roy's doing really well and they just had a baby, which is awesome. Slipknot is hanging together very well..."

If that sounds like a hint that all isn't right in mask-land, then guess again. The nine are now eight, and grown men to boot. "We've never all gotten along at the same time, let's put it that way, except for when we were doing the first album." It would take a cold heart to walk into questions about Slipknot's future though, given the immensity of their loss in 2010, but Corey doesn't mind.

"No, not at all," he says. "Slipknot are doing Soundwave in Australia and then we're coming back to the States to do Mayhem and maybe two or three other shows, but those are the only tours we're doing with Slipknot. The album's way, way off in the distance. I'm working on a new Stone Sour album right now, putting demos together for that, for something very grand, very big, and then record that between Slipknot tours. I'm also working on something that will be related to the Stone Sour album, something very multimedia that will pull everything together. I'm looking at it as Alice In Chains meets *The Wall* on steroids. If I have my way it'll be the biggest thing I've done in my career so far and the best album Stone Sour's ever done. It's gonna be dark as shit."

A series of booms from outside the window suddenly kick in as Disneyland's nightly firework display kicks into gear. "Fucking Jesus Christ!" exclaims Corey. "Disney doesn't fuck around! It's the happiest place on Earth for a reason... and somewhere in there start work on my next book!" he adds, picking up from before.

He doesn't miss a beat, but just skips straight back to the sentence. He probably doesn't even notice he's done it, though it does mean another diversion to a different subject. Not much gets past him though; he's not the type to sign a contract without reading it first or, since he quit drinking, go and piss it all up the wall.

"And then all of a sudden you're on *Behind The Music* going, 'What the fuck happened?'" he says, shaking his head. "I don't want to be that! Once I really started to get my shit together I realised that the thing that makes me work is I'm always looking five years down the line. And the more I plan for it, the more I allow myself the time to do it and set up the audience to be ready for it. I'm very lucky to have to have the fanbase that I do. They're not fickle, but at the same time they don't settle for bullshit. I think that's a reflection of that fact that I try to put as much integrity into it as possible. It's not just a paycheck; to me it's about the legacy, not the lunacy. As long as I can keep doing this and it's still fun, I'll keep doing it, but the minute it becomes work, I'm out, or I'll just take a break from it. That's why I think the relevance is still there, even with Slipknot, now! You can see that I'm enjoying myself, whether it's Stone Sour, solo shit, writing... I do it because I enjoy it. It's what I live to do, so I'm not letting go. I'm gonna stick around as long as I'm tolerated."

Judging by the crowd reaction when Corey walks on stage later that night, that's going to be a long time. With elbow-room only, there is a roar that fills the room and an upbeat, almost party atmosphere. People are here to have fun. Almost immediately Corey is asked to strip, which he thankfully declines.

"Tonight's topic is anger," he begins. "I'm pretty pissed off. You have no idea; I turn off the TV and I'm like, 'WHAT THE FUCK?!'"

And so he's off on a rant about airports and manners, surprisingly akin in style to Denis Leary. Sure, the targets

You will go
noir, my son



Corey Taylor CURRICULUM MIGHTY

COREY CAN'T SEEM TO STAY AWAY FROM SIDE PROJECTS AND COLLABORATIONS, SO FOR FUTURE REFERENCE, WE'VE GONE TO THE EFFORT OF SORTING OUT HIS CV FOR HIM.

NAME: Corey Taylor

D.O.B. 08/12/1973

PERSONAL SUMMARY: A hardworking, enthusiastic and motivated metal singer with a big personality and an even bigger set of lungs. Not afraid to speak honestly. Occasional notorious. Always topical. Passionate but friendly. Prone to swearing.

HOBBIES AND INTERESTS: Singing, writing, stand-up comedy, lecturing, Xmas singles.

RELEVANT EXPERIENCE

FRONTMAN:

Slipknot (Demo, 1998, *Slipknot*, 1999, *Iowa*, 2001, *Volume 3: The Subliminal Verses*, 2004, *All Hope Is Gone*, 2008)

Stone Sour (*Stone Sour*, 2002, *Come What(ever) May*, 2006, *Audio Secrecy*, 2010, New Album, 2012)

Solo (*X-M@S*, 2010)

Velvet Revolver (Various sessions, never released)

Anthrax (*Worship Music* sessions, never released)

Dave Grohl (Unnamed project, release date TBC)

GUEST VOCALS

Snot (*Strait Up*, 2000)

Soulfly (*Primitive*, 2000)

Black Flag (*Rise Above*, 2002)

Damageplan (*New Found Power*, 2004)

Roadrunner United (*The All-Star Sessions*, 2005)

Apocalyptica (*Worlds Collide*, 2007)

Dream Theater (*Systematic Chaos*, 2007)

Travis Barker (*Give The Drummer Some*, 2010)

BACKING VOCALS

Slitheryn (*Slitheryn*, 2001)

Biohazard (*Uncivilization*, 2001)

Walls Of Jericho (*Redemption*, 2008)

Steel Panther (*Feel The Steel*, 2009)

OTHER WORK

Author (*Seven Deadly Sins*, 2011)

Guest lecturer (Oxford University, 2011)

Film/TV Production (Upcoming project with Clown)



COREY TAYLOR

"HONESTLY, THIS SHOW IS NO DIFFERENT FROM ANY EVENING AT MY HOUSE"

AN EVENING WITH COREY IS THE REAL DEAL

are easy and often covered, (airports, Starbucks, texting,) but Corey is genuinely funny and refreshingly honest. After this brief warm-up routine, he reads from his book, chapter 41 to be precise, which covers a time when the young Corey Taylor was getting fired from work for having long hair. It's what you'd probably expect from a reading, and what all readings are like, slightly flatter than the rest of the show, though not uncomfortable.

"Across town at another store of the same outlet, there was a guy with longer hair than me," reads Corey. "He'd been working there for seven years and the manager of the store kept him hidden during inspections like he was a fucking dildo in a drawer."

When he's finished, the lights go up and questions from the audience are invited. Hammer can't make out the first question, but evidently it's about Velvet Revolver, and Corey tells of making demos with the band in his kitchen and of being star-struck, "like this little fucking fanboy".

"I look over," he says, "and there's Slash, and Slash is badass even when he's fucking up, y'know? I'm looking over going, 'Holy shit! That's Slash!' And I'm saying it to Duff McKagan! I'm like, 'Fuck, I can't look anywhere!' They must have thought I was a fucking maniac because I spent pretty much the entire rehearsal just staring at the ceiling."

It's very similar to the piece that Rollins does on working with the Ruts, but it's honest and fun all the same.

"In [excellent 2005 documentary] *Metal, A Headbanger's Journey*," asks the next person, "you're really pissed off, or something was said, and you throw the mic down and walk out of the interview..."

"What? Are you sure that was me?" says Corey.

"The guy in Slipknot with the mask."

"Present,"

Corey laughs along with the crowd, "but I don't remember doing that."

I don't think I've ever done that.

I had a really good time so it might not have been me, it might have been Joey."

The questions that follow are nothing if not varied: What's his take on the NBA lockout? What are Stone Sour and Slipknot up to? What does he have to say about bullying?

He has quite a lot to say about bullying, as it turns out, and in the ensuing tirade quickly veers towards politics and "these fucking Republicans who've said everything they can about our President without flat-out coming out and becoming a racist."

It's to Corey's credit that he is unflinching on the subject. Anaheim, or at least Orange County, leans pretty far to the right sometimes (Avenged Sevenfold voted for Bush for Christ's sake!) and even now you'll be seeing swastika tattoos at shows. It's not always the happiest place on Earth. Thankfully, it's not that kind of crowd, though. Instead, someone yells: "Corey Taylor for President!"

"No, I would ruin it right out of the gate!" laughs Corey. "I'd open the doors to the White House and be like, 'Everybody come in, help yourselves. Liquor shots over there, blow-up dolls over there.' They ain't gonna let me in!"

More hands are raised and Corey ensures that no corner of the venue is left uncovered. Unseen from the floor, there's an assistant on the balcony with a microphone, and when he thinks the audience may not have heard the question, he will, very professionally, repeat it.

"Of all my songs, what's my personal favourite? What a fucking great question."

It's not, but, again, he has the decency not to point out that he's answered that one a million times.

"When it comes to slower stuff, *Snuff* has got to be...." And the rest of his response is drowned out by applause like he's just finished playing the song live, which he doubtless will later. He's only just getting warmed up.

Meanwhile there are more questions from the ever-eager audience, hands raised, shouts of "Corey, over here!" and a groan when he picks someone else. Perhaps the most interesting thing is that the audience can genuinely go anywhere and ask anything, something that is rarely the case in a normal interview where some subjects

can be off-limits: some record company or manager going "Don't ask them that." Of course, you'll ask anyway, but even then you'll lead up to it, maybe save the tough ones for last. Here there are no such restrictions, they just flat out ask. There is just one question tonight that Corey won't answer, which is fair enough: what is his favourite sexual position?

"You know what?" he says. "There are certain things I won't talk about. I'm a happily married man and if I answered that it'd make my wife uncomfortable. My wife is the person I respect the most in the entire world. So there's your answer."

Aside from that one taboo though, this is about as candid as interviews get, and, again, to Corey's credit his answers are honest and unflinching, many of them concerning, directly or indirectly, his feelings about the death of Paul Gray. For the record, when Slipknot finally make a new album a few years from now, "the entire album will be about Paul Gray. He deserves better than a couple of songs."

And then, just as suddenly, we're onto Corey's thoughts on the Occupy movement and another little rant about politics. Two years from now he'll probably have his own special on Comedy Central...

"So much shit's been going down in this country and we won't even know for fucking decades how much went down. We won't know until there are reruns of it on the Discovery Channel, like, 'This particular scheme raped the nation. The shit that went down was so bad that we went from a triple-A nation to a double-A nation. That's like being demoted at work.'"

...But then, two years from now he's supposed to be making a new Slipknot album. Somehow, it's difficult to see that happening. Hell, Slipknot are still a phenomenal live band, but they won't be around forever, and someone's got to end it. Corey will be getting movie offers. He's the Simon Pegg, the Dudley Moore, the Cheech Marin... there isn't a rock equivalent, but the one that went onto the real mainstream, household name stuff. Hollywood's always desperate for authenticity.

The Q&A ends with how Corey felt when he was getting his Paul Gray memorial tattoo, all the memories of his friend that came flooding back, and then, at the other end of the scale, with a request from him to sing Happy Birthday to someone.

"I want to be so mad at you right now," he says, but he sings it anyway.

Which leads effortlessly into the acoustic part of the night, which is alright if you like that kind of thing, but



PAUL MICK HUTSON

Store



COREY TAYLOR

a million miles from Sid Wilson jumping off the balcony at the Astoria. You may want to leave before the Bon Jovi cover.

Corey is back in LA a few weeks later and, remarkably, we have the chance to catch up again. We meet in Corey's room at the Andaz Hotel, formerly the infamous Hyatt on Sunset. It's the place where Lemmy wrote *Motörhead*, and also the place where, on his last night of drinking, Corey nearly jumped from an eighth floor window. Today his wife and a friend from Iowa are with him. These are happier times. The tour went well, so well that Corey has become something (more) of a celebrity, particularly after venting spleen about Scott Weiland.

"That Xmas album is horrible," Corey laughs. "That thing he did for CNN is hard to watch: Scott walking around this Xmas tree talking to the camera? Does he even know he's there? How do you fucking let yourself get there? It reinforces two things that I've realised over the last 10 years and that's that everyone is culpable – if you're capable then you're culpable and responsible for your own actions – and that there's room in every profession for motherfucker who should be talking about that, but it's ridiculous. Everyone in this business thinks they're a genius and they have a get out of jail free card, and they don't. Every few years your priorities kind of shift and it's the people who don't acknowledge that and get stuck in almost perpetual adolescence, that are so destructive. It's just fucking sad."

It has been suggested that it's just sour grapes on your part? "Oh dude," he grins. "Where do people get the idea that I'm bummed about not being in Velvet? It's not that big a deal! What bothers me is when I call people on their shit everyone conceives that it's because they did something to me, but if I see something and call bullshit it's because it's fucking ridiculous. Weiland making a Xmas album is ridiculous!"

What about Rick Rubin? You talked about him too. "Oh yeah, the shitlist," he adds. "He's a nice guy and he never did anything to me personally, but to me he's not a producer and it bothers me that people put so much stock in what he does, when he's so fucking unavailable. I'm glad he's doing the new Sabbath album – that means he's not around to force them to make something that's not them. Maybe it's the fact that there's so much mystique on his name, and he has done incredible things for our genre, but he gets away with murder because of his name."

He's a nice gentleman, but it was his absence that left a mark and I know he continues to do it."

You can see why it'd bother him. Since we last met at the start of his tour, Corey hasn't let any weeds grow: for starters, he and Clown have started a film company!

"I know, once me and Clown get a chance to do our own movie, it's gonna be great," he enthuses. "I have such faith in him, not only as an artist, but as a director, and he's gonna do great things. He's been very hands-on in all the videos we've done and to see him get the confidence to do a 90-minute feature is gonna be great. It's probably gonna be a psychological thriller about a woman and a house, and that's really all I want to give away. We want it to have that twist, and not one you'll work out in the first 20 minutes. We've been threatening to do something like this for a long time. I'm the movie fanatic; Clown's the movie philosopher. It's been something we've inched a little closer to with every conversation, to the point where we were just like, 'Let's just do it!' It'll probably be horror movies and psychological thrillers, tight little fucked-up indie films, and I'm cool with that."

Oh, and before we go, you also recorded a song with Dave Grohl since we last met. "Sound City studio closed so Grohl bought the famous mixing board and moved it into his studio," explains Corey. "He started thinking about doing a documentary about the board and all the amazing albums that had been recorded, everything from Fleetwood Mac to Nirvana to Slipknot's *Iowa*, so he started getting everyone together and they're all gonna record music on this board."

And so we divert on a huge detour around the making of *Iowa* that takes in everything from Kyuss to *Monty Python*, the same as he does on stage; charismatic without being overbearing. "So I did a tune with Dave," he eventually continues. "I wrote the lyrics and we arranged it together, then recorded it with Butch Vig producing. Huge checkmarks off the bucketlist! And Rick Neilson's gonna play guitar on it! It's almost like a Sabbath-meets-Zeppelin kind of tune, and I think he'll give Rick free rein to do what he wants. I'm really fucking excited just to be a part of it, and it's one more thing... I always had the philosophy that if I want to do something, then I'm at least gonna try it. If I fail, then so be it, but if I excel then it's one more thing I can do." ✕

A NEW STONE SOUR ALBUM WILL BE OUT LATER THIS YEAR THROUGH ROADRUNNER. COREY TAYLOR'S BOOK, *SEVEN DEADLY SINS*, IS OUT NOW VIA EBURY PRESS

"So this Dave walks into the bar. I could tell he was trouble..."

FOO FOR THOUGHT

JUST WHAT THE HELL IS DAVE GROHL UP TO, ANYWAY?

There are few men in modern rock who like to spread themselves around like Corey Taylor and Dave Grohl; the former having so many collaborations to his name that we had to sort out a CV for him (see p53) and the latter having hooked up with the likes of Cronos, Tom G. Warrior and Lemmy for his Probot project, plus Messrs Homme and Jones for Them Crooked Vultures, not to mention countless guest spots with everyone from Tenacious D to The Prodigy and two other quite big bands that he's apparently quite well known for. Still, we were nevertheless caught offguard when Corey revealed via Twitter that he was working with Dave on a brand new project, and while details are thin on the ground, we're expecting something big. We already know that legendary producer Butch Vig – who worked on Nirvana's seminal *Nevermind* – is involved somewhere, and with Dave also jumping into the studio with members of veteran Cali glamsters Ratt recently, it seems like another Probot-style affair could be on the cards. Dave has recently suggested that he is working on a special film project inspired by legendary LA complex what he describes as some "epic jam sessions". Could all three things be linked? And if so, who else can we expect to see get involved? Given the epic star power of the Probot sessions, we think it's safe to say we can start getting pretty excited...

The legend that is Butch Vig



The essence of ELUVEITIE! Raw, wild, anthemic, emotional and thrilling! The ultimate folk metal album!

storemags.com



ELUVEITIE

COMPACT disc DIGITAL AUDIO + DVD VIDEO

OUT: 13.02. helvetios

MUSIC STYLE: FOLK METAL

FAMILIAR BANDS/MEMBERS WITH CERTAIN HISTORY: FINNTROLL, EQUILIBRIUM, PRIMORDIAL, TROLLFEIST, DARK TRANQUILLITY, IN FLAMES, AT THE GATES

“No time out, just heavy and aggressive songs! Definitely more intense than “Everything Remains...”
TRANSIT MAG (CH) | David Gentilini

“A shining hour of excellence! The ethnic depths of “Evocation” and heaviness of the other albums melt together!
ROCK TRIBUNE (B) | Vera Mathipiens

“Once again, ELUVEITIE deliver a stunning effort! Fast-paces, passionate and full of magical melodies. Folk metal has never been more exciting!”
METALLIAN (F) | Isabelle Le Maguet

Limited edition CD+DVD digipak and 2LP incl. 1 bonus track, CD and download also available!



RAGE

OUT: 27.02.

MUSIC STYLE: HEAVY METAL

FAMILIAR BANDS/MEMBERS WITH CERTAIN HISTORY: EDOY, HELLOWEEN, BLIND GUARDIAN, HAMMERFALL, SABATON

Incl. bonus 12 track CD (Live In Tokyo)

Hilarious and outstanding new album from the primary rock of German Metal “RAGE”



“An organic and powerful piece of work. A milestone for the future of RAGE!”
METAL HAMMER (I) | Andrea Vignati

“With no orchestrators to enhance their sound, Peavy, Victor & André are left to themselves to prove they still are one of the best metal acts around. And they effortlessly accomplish it.”
METAL HAMMER (E) | Sergi Ramos

“A very instructive album — all the classic RAGE elements with a modern metal edge.”
POWERPLAY (UK) | Marcus Jervis

Ltd. edition 2CD digibook + enhanced part! 2LP in gatefold, CD and download also available!

The Tasmanian devils are back with a precise blend of brutality, intensity and groove!

PSYCROPTIC have progressively carved a niche of their own within today's overcrowded metal scene. Staying clear of trends, PSYCROPTIC incorporate many elements of music — extreme and otherwise — to capture a sound that is uniquely their own: a precise blend of brutality, intensity and groove. Not to be pigeonholed, Psycroptic stands apart from the horde and adds a unique & fresh element in the extreme metal realm.



PSYCROPTIC

THE INHERITED REPRESSION

Limited edition CD digipak! Download also available!

Live on tour with ORIGIN

20.02. Plymouth - White Rabbit
21.02. Bristol - The Fleece
22.02. Edinburgh - Studio 24
23.02. Leeds - The Well
24.02. London - Underworld



PSYCROPTIC

THE INHERITED REPRESSION

OUT: 13.02.

MUSIC STYLE: TECHNICAL DEATH METAL

FAMILIAR BANDS/MEMBERS WITH CERTAIN HISTORY: ORIGIN, SUFFOCATION, DECAPITATED, VADER, MISERY INDEX, DYING FETUS



CHECK OUT!

OUR NEW NUCLEAR BLAST MAGAZINE
More than 30000 Cds, Vinyl, T-Shirts, Longsleeves, Poster, DVDs... order free at
Nuclear Blast - Geschloß 40 - D-73072 Osnabrück - Germany
Tel. +49 (0) 7162-900071 - Fax. +49 (0) 7162-900041 - email: mail@nuclearblast.de



BAND INFOS, MERCHANDISE AND MORE:

WWW.NUCLEARBLAST.DE
WWW.FACEBOOK.COM/NUCLEARBLASTEUROPE



NUCLEAR BLAST MOBILE APP
FOR FREE ON IPHONE, IPOD TOUCH + ANDROID!

Get the NUCLEAR BLAST mobile app NOW at
<http://road.ie/nuclearblast> FOR FREE
or scan this QR code with your smartphone reader!





Flour power:
Carl McCoy



MAGICK MOMENTS

FIELDS OF THE NEPHILIM'S CARL MCCOY INVITES US TO BEAR WITNESS TO AN ARCAINE RITUAL INVOLVING THE WORLD'S WICKEDEST MAN, THE MAD MONK AND HP LOVECRAFT.

Words: John Doran. Pics: Paul Harries

There is always a pattern in life. Just because you can't see the pattern, it doesn't mean there isn't one. It means you are standing too close to the subject to make it out or you haven't studied it for long enough. The 28-year career of English gothic rock band Fields Of The Nephilim can seem strange – perhaps full of wrong turns and missed opportunities when taken at face value. To see a pattern in the chaos, one has to pay close attention.

They formed in Hertfordshire in 1984, incorporating elements of psychedelic rock and heavy metal into the era's predominantly post-punk, goth sound, drawing on Victorian art and spaghetti westerns for their striking image and delving into the occult for their philosophy. They wanted to be "the alternative to the alternative", and their first album, *Dawnrazor* (1986), and early singles such as *Moonchild* and *Psychonaut*, gave the UK scene a much-needed shot in the arm, revitalizing the sound by introducing metal's power and urgency into the sonic mix. Not only would they be an influence on

goth metal acts such as *Paradise Lost* and *Nevermore*, but on later extreme metal groups such as *Cradle Of Filth* and *Behemoth*. But when they were at the height of their popularity and their powers after the release of *Elizium* in 1990, they fell apart in disarray.

The creative driving force behind the band, singer Carl McCoy, had always been ill at ease with being a rock star, but it seemed that now he had started retreating into a world where he had little contact with his audience. He may have gained an impressive degree of artistic control by withdrawing from people, but at what cost? Working mainly on his own, he may have recorded the fantastic industrial death metal album *Zoon* in 1993 under the name Nefilim, but it would be three years until it saw the light of day and Fields themselves wouldn't return properly until the release of *Mourning Sun* in 2005.

By this time, Carl had abandoned touring in favour of one-off gigs with anonymous session players he referred to as "ghost musicians". But something else was going on. Between their rebirth and a pair of sold-out *Hammer*-sponsored nights at

FIELDS OF THE NEPHILIM



Carl McCoy: a man with a head for dates

London's Shepherds Bush Empire dubbed the Ceremonies in late 2008, there was a year-long series of gigs held around the globe. Fans and casual observers alike could be forgiven for thinking these shows were chosen at random, but considerations like when the venue was cheapest or when certain road crews were free were furthest from Carl's mind. When they took to the stage in Helsinki, Finland, on December 29, 2007, it wasn't a coincidence that it was also the anniversary of the death of the Russian visionary mystic Grigori Rasputin. On March 15, 2008, the band travelled to Poland to play Warsaw's Stodola venue. Again, no coincidence that this was the anniversary of the death of HP Lovecraft, the author responsible for the greatest occult fiction ever and a huge influence on Carl's lyrics. When they played in the Greek city of Athens on March 21, it coincided with The Equinox Of The Gods, or the New Year in the Thelemic Calendar, Carl's religion of choice. This pattern would be continued until the final Ceremony itself, which was on July 13, 2008, the birthday of John Dee, the black magician employed by Queen Elizabeth I as astrologer and necromancer.

The rebirth of Nephilim was a colossal magickal ritual, traversing the globe in space and covering many years in time. It was intended to harness the power of their fans and history itself to help resurrect the group as a new entity for the 21st Century.

Carl, who's always refused to talk directly about his belief in the occult and ritual magick, admits that the string of concerts were part of a bigger plan: "Nephilim gigs are different to going down The Dog & Duck to get drunk and watch an AC/DC tribute band. I take a different approach to what Nephilim concerts are and what they mean. They are a ritual because they're collaborations with the audience – we

become like one. When we play live there is no longer a 'them' and an 'us' because our audience is quite special. All of the shows that we've done over the last few years, up to the Ceremonies events at Shepherd's Bush, have been held



The Nephilim backstage at the Reading festival in 1988

on specific dates. I have never mentioned this to anyone before but I've got a record of a lot of births and deaths of inspirational people. It was part of a bigger plan."

Carl, who is a lot more down to earth than his austere image suggests, allows himself a little chortle, when his obsessive fanbase, who pore over everything he does in forensic

the results. They couldn't picture where I was coming from, so that's where it started."

When asked if he thinks the occult ritual for ending one period of the band's history and kickstarting another has worked he pauses for a long time before saying: "I feel like I've been trapped in limbo for a very long time, but now it's time to move on. I

"I HAVE NEVER MENTIONED THIS TO ANYONE BEFORE BUT I'VE GOT A RECORD OF A LOT OF BIRTHS AND DEATHS"

CARL MCCOY ON THE OCCULT SIGNIFICANCE OF THE DATES OF NEPHILIM GIGS

detail, are mentioned. "Yeah, not even they realised," he admits. "No one found out. I've never mentioned it before now."

We're talking to him today because now you too can see and hear the fruits of his seven-year labour. The two final gigs were recorded and filmed and are being released as a CD/DVD box set. "The Ceremonies project is about crystallising a point in time which embodies magical moments created by Fields Of The Nephilim," he reveals.

"Having focused on the live elements over the last few years, this represents a closure and regeneration. *Ceremonies* is a representation of where we are now, from this point we move forward. We continue to evolve."

The reason it's taken so long to appear isn't that Carl has been waiting for planets to align, but simply because he insists on doing most things himself. "I don't think becoming self-sufficient as a musician, producer and editor was something I intended to do," he muses. "It's a lot of work. Back when the first incarnation of The Nephilim disbanded in 1991, I wanted to do a project by myself and have control over my vision. I did initially include a couple of producers at the time and I wasn't happy with

feel it's time to do what I do best, which is producing new music and getting out there and performing live. It's been a long time since the band started and I do like to go forward rather than backwards.

In practical terms, does this mean that there's going to be new album?

"There will be new material, but whether that appears as an LP straight away or a series of EPs, I don't know," he answers. "I kind of like the idea of EPs, but I don't know. I have been speaking to my label, EMI, about this. I've been working on new material for the last four months, and now it's time to get in the studio, get my head down and get some new music out. I should have something out in six months' time. That sounds about realistic to me."

Carl's spiritual journey through life has been a complicated and individual one. And that, as he doesn't mind telling you, is the whole point. He simply wants his fans to think for themselves. In very loose terms he is a follower of new age religion/spiritual philosophy of Thelema. A century ago, notorious magician, free thinker, drug fiend and top flight mountaineer Aleister Crowley had a vision which became the basis of Thelema and its bible, *The Book Of The*



Aleister Crowley: one rule to govern them all



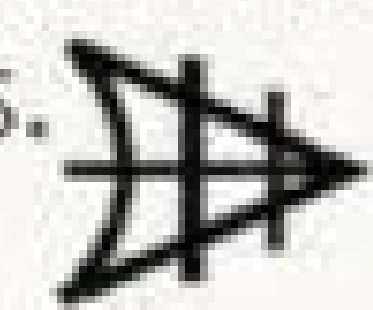
Law. His anarchic idea was that the 20th Century would see the birth of a new era of morality governed by one rule only: Do what thou wilt shall be the whole of the law. Followers, or Thelemites, are supposed to rid themselves of outside conditioning and the desires of their ego and follow their one true will. Carl still sees himself as a spiritual person with magickal and shamanic beliefs: "I've always seen myself as a spiritual person no matter how wanky that sounds. I've always felt like that. I don't know if it's anything to do with my upbringing [as a Jehovah's Witness] or just the way I am, but nothing changes around me and the person you see on stage is the real me."

Thankfully he ignores us when we ask if he's the real McCoy on stage, and continues: "The person off the stage is the person who is trying to get on in life and be sociable. People presume that you get on stage and put on this persona. Nah! It's the other way round. The person onstage is the real me. That's where I feel more comfortable. I don't think when I'm on stage. This may be a shamanic approach to life but it's in a natural way. It's not forced or something I have to read about or share with anyone."

Hopefully if you connect with metal on a deeper, philosophical or moral level, this is something that may be chiming with your own belief system. Metal's fascination with Satanism is a very complex thing and should never be taken at face value or be generalised as just one thing, but for many of us, the Devil exists only as a metaphor for the exertion of self-will in opposition to power structures of religion and other forms of authority that stamp down on individualism and rebellion. This is something that sounds eerily familiar to Crowley and Thelema. "Loosely I'd agree that these philosophies are similar," Carl concedes cautiously. "The thing for me is that it's more of an individual approach. Crowley I guess was similar in that respect. I certainly find there is nothing I desire from [my occult beliefs]. It's not about me gaining things. The outcome I want from my beliefs is merely inspiration. If my beliefs can inspire me creatively and they can inspire the Nephilim audience as well, then I think that's my purpose in life, because that in turn inspires me."

"There is no harm in it," he insists. "I'm not dabbling with people's heads too much. I've spent my life following my own path seeing where it will take me but there has never been any sense of, 'Oh, I must read this book and cast this spell' because that's just the writing of men. You must think for yourself." He adds that perhaps the biggest link between Nephilim and metal is through the sound not the philosophy. "It's an attitude thing," he notes. "We had to get the grittiness into our music right from the beginning. *Zoon* [the band's most overtly metal statement] is probably the album I'm most happy with. That and *The Nephilim*, they're the only ones I go back to."

"Crowley was misunderstood," he adds, appealing to anyone reading this piece who is interested in the so-called dark arts. "All people know about is 'The Great



No wizard's hat in sight, but Carl is still a man of ritual

THE GREAT BEASTS

Heavy metal is replete with tales of horrific beasts and legendary creatures. Here are some of the most notable...

THE NEPHILIM

Fields Of The Nephilim take their name from a Bible story. Carl became so fascinated by the race of giants who were the product of angels and had children with mortal women that he named his band after them.

THE KALI

In the Hindu scriptures there is talk of a giant, blue-skinned, six-armed female deity called the Kali, whose name translates variously as the Black, Time, Death, Lord Of Death and, most awesomely, Transformative Destroyer God. Blackened psychedelic doom merchants Ramesses sing her praises on the single *Khali Mist* with the lines: 'Red blood, blue flesh, accept this veil of death.'

THE GREAT WHITE WHALE

The great American novel concerns a great American beast – Moby Dick. The book, written by Herman Melville, concerns Captain Ahab's monomaniacal quest to kill the legendary beast of the deep. His struggle

became the inspiration for Mastodon's second, and breakthrough, album, *Leviathan* – with the band (right) using the epic story as a metaphor for their own struggle to make it.

THE BAPHOMET

The daddy of all fucked-up mythical beasts, the Baphomet is often mistaken for Satan himself, but is in fact what a Pagan god was presumed to look like in medieval times. Both male and female and having a goat's head, it's not hard to see why the image was embraced by occultists and Satanists in the 19th Century. Cult NWOBHM group Angel Witch were one of many to celebrate the figure on their breakthrough track.





Beast', but there was more to him than that. By all means read his writings, but you have to bring out your own understanding of it, not someone else's point of view."

As for being specific about his own occult practices, Carl is as coy as ever and will only say: "I have my own ways of ritual magick. I have my own rituals that I perform but not in the typical way that most people would imagine. We're not all Victorians, are we?"

So he doesn't wear a wizard's hat?

"No, I wear a pillow case! Ha ha ha!"

The influence of Fields Of The Nephilim stems not just from their music and magick but through their highly individual image. If goth was a genre that prided itself on individualism, then The Neff were the most individual of the lot. Decades before you could buy alternative clothing off the peg in stores, the Nephilim created their own look in true DIY fashion.

"I was always inspired by a lot of Victorian imagery and films like *Once Upon A Time In The West*," Carl explains: "The combination was Jack The Ripper meets The Man With No Name. I used to make my own hats. I'd

come out of the venue without being coated in the stuff. Fans would take bags of the powder to gigs to toss over each other and into the air, and between that and the dry ice it was sometimes difficult to see more than a few feet in front of you while they were playing. When the word 'flour' is mentioned, Carl starts laughing. "It was part of our dressing down thing," he chuckles. "We hated glam bands, so we wanted to look as grimy as possible. Also, there were some very eccentric people in the lineup and none of us were alike, and if you put us in a room together you wouldn't know we were in a band. We were doing a photoshoot one day and we had some clay dust with us, and we covered ourselves in it just so we would look more like a gang. Then we started using flour and it stayed with us. We used to love going to parties where other bands were there. You'd know we'd been there because there would be flour handprints on the backs of people's jackets and around their shoulders. It was proper dressing down and people stayed away from us because of it."

Which brings us neatly to one of the more unlikely sounding stories that has attached

"THE POLICE FOUND 12LBS OF THIS STUFF ON OUR BUS. SO WE ALL GOT ARRESTED AND GOT CARTED AWAY"

CARL McCOY ON WHAT HAPPENS WHEN BAGS OF FLOUR GET MISTAKEN FOR COCAINE

fashion them from top hats and Stetsons and sew them all together. You couldn't actually get clothes like the stuff we wore. I don't think we actually went out and bought anything apart from the obvious stuff like boots. I came from a bike background so I always had shitty old leathers that I could use. The coats and the hats were quite significant at the time but we used to throw them together ourselves."

And it wasn't just the floor-length coats that the band bequeathed to the goth scene of the last 20 years. With acts such as Marilyn Manson and Cradle Of Filth, it has become regular for artists to wear weird contact lenses, but when The Nephilim kickstarted this craze in the 80s it was unheard of. "I used to get mine from a guy who made them for BBC dramas," admits Carl. "It was very much to do with my grandfather. I used to look like him except he was blond with very pale eyes. I had this old photo of him and I had some lenses made so I could look more like him. I guess I was always one for not wanting to be seen. It's what it all comes down to, the hats with wide brims, the contact lenses, shades... I'm still the same really; I'm still essentially a shy kid, even though I've picked a funny career for someone who doesn't like being recognised. I was hiding behind all those things. I still am."

But perhaps the most individual aspect of the Nephilim look was created by using the humble bread-making ingredient, flour. If you went to see the band in the 80s, you couldn't

itself to the band. Didn't The Nephilim's use of flour end up with them as the wrongful victims of a massive drug bust?

"Yeah!," he laughs again. "We got nicked in Nottingham Rock City by the police who thought it was cocaine. The fans used to put the flour in little plastic bags to take it to the gigs so they could coat themselves with it. Some of the bandmembers had fans back at the hotel with them that night and in the morning one of the cleaners found one of these polythene bags with a ball of white powder in it. So the police came down and they got onto the tour bus and they found 12lbs of this stuff. Ha ha! So we all got arrested and got carted away."

So they thought they'd found 12lb of cocaine! They must've been getting ready to take the rest of the month off...

"I know, we got half a page in *The Daily Mirror* for that one!"

Beat out the flour, brush off the dust, knock out the dirt. Look closer and closer underneath until you can see the pattern emerging from the chaos. ✖

THE CEREMONIES DVD WILL BE RELEASED ON MARCH 5 VIA EMI



Wild-eyed wonder, January 2001



ALCHEMY

1977



THE ALTERNATIVE LIFESTYLE

WWW.ALCHEMY1977.COM

Since 1977, Alchemy have been a critical part of the creative force behind the alternative scene, from metal and punk, through goth to urban and continue to evolve with ever more cutting edge trappings and ideas for the interesting people of tomorrow's world!

What's your edge?



Andrea Ferro - Lacuna Coil - Vocals
Wearing:- 1298 Misera T-Shirt - Alchemy England Apparel
P621 Mettle Eagle Pendant - Alchemy Metal Wear
A81 Spirit Of Destiny Bracelet - Alchemy Metal Wear

ALCHEMY
metal-wear



Ryo - Alternative Fashion Model
Wearing:- Splash Skull Black, Miami Top
- Alchemy England Apparel
ULFP10 Skull Rose Pendant - Alchemy UL17
ULFP3 Painted Lady Pendant - Alchemy UL17

Alchemy1977

Alternative Lifestyle collections

- Alchemy Metal-Wear ●
- UL13 Urban Accessories ●
- AlchemyPOKER ●
- Alchemy England Apparel ●
- Alchemy Empire ●
- Alchemy Gothic ●
- UL17 Angelic Accessories ●

www.ClosetAlchemy.com



Pythia: Hell-bent for pleather

"WE CITE THRASH AS A BIG INFLUENCE. IS THE SAME TRUE FOR NIGHTWISH?"

"This approach helps us to stand apart from everyone else, and we're on the way to being seen as unique. That's always my aim with any project in which I'm involved. I want it to sound like nothing else. Otherwise, I just don't see the point of doing it."

Emily has a very busy year ahead. Not only are there commitments with Pythia (they've an album launch show at The Borderline in London on February 29, followed by dates with Austrians Serenity), but her other bands also have plans.

"There might well be activity from both the Baebes and Celtic Legend. And there's also the

possibility of me doing guest appearances. But I wanna do as much singing as I can while my voice is OK. I can't see myself still being in a band when I'm 70, so it's a case of doing as much as is possible now. Sleep? There's plenty of time for that when I'm dead."

She's also got a second novel in the pipeline. It's the follow-up to *The Ice Room*, which was published at the end of 2008.

"It's virtually written, but I do need to go through and edit it, which takes up a lot of time. However, there's no rush to get that out. It can wait until I finishing my singing career. Right now in my life that's what comes first."

For now, Pythia are busy carving out their own niche. If their debut suggested potential, then the new album indicates fulfilment and a very bright future ahead. No longer living in the slipstream of those more celebrated Euro bands with female vocalists, they are out to prove the British can do it as well as, if not better than, the likes of Nightwish et al. And what exactly is it they do? Emily feels only one description is apt, and we tend to agree.

"We really just a pompous symphonic metal band. And do you know what? I'm delighted to be in a band who are described in that way. Some people might get angry at their music being compared in that way. Me? I delight in it, because that fits what we do. There aren't many UK bands who do this sort of thing, and I believe we have something really exciting to offer everyone. All I ask is we're given a chance on our own terms." ✕

**THE SERPENT'S CURSE IS OUT
FEBRUARY 27 VIA GOLDEN AXE**

EVERY

It's

not something you'll read anywhere near as frequently as you should but Every

Time I Die are one of the most important bands of the 21st century. Bold words to kick this off with, of course, but while you'll get more bro points and sage nods for saying the same things about equally significant bands like Converge and The Dillinger Escape Plan, ETID are, for reasons completely beyond our comprehension, rarely put in this same bracket.

Their 2003 masterpiece, *Hot Damn!*, was a fluorescent whirlwind of schizophrenic tempo changes. Powered by frontman Keith Buckley's frenzied delivery, it's almost wholesale responsible for the modern punk-tinged hardcore landscape. You'll hear their distinctive style of breakdowns (more in the vein of Southern tinged metal than bruising Hatebreed-style metallic hardcore) swarming all over just about every modern hardcore album that you'll have in your collection. Put frankly, Every Time I Die might just be the most

*!\$£

?!*@%

+#!#
&%*#

Every Time I Die: definitely not dead yet



fewags

important band you've never given your time to.

"It has been pointed out to me once or twice that there are plenty of bands out there that sound like our band, yes," laughs a modest Keith, asked about his band's influence on the modern rock landscape. "It used to get to me on occasion but that was a long time ago. I've got very little time to be bitter about it but yeah, I know a rip-off when I hear one."

Seemingly comfortable with their status as underground heroes and churning out critically, if not commercially successful, records at an alarming rate, it was in 2009 that the band reached the first major speedbump in their career. Keith was offered the sizeable opportunity to front The Damned Things, a supergroup led by Scott Ian and assorted members of Anthrax and Fall Out Boy and, for a guy who had spent the past decade performing

intense hardcore night after night at modest venues, it represented the opportunity to play with platinum-selling artists and a genuine, bona fide shot at the big time. Understandably, it proved an offer far too alluring to be turned down and ETID was put to one side as TDT attempted to hit the big time.

"It definitely caused some friction within the band," admits Keith, a situation that's tough to imagine if you've spent any time around the band's 'all-for-one' spirit or seen their legendary *Shit Happens* DVD. "I was under no illusions that the band going on a short hiatus was down to my decisions and I could understand why some of the guys were mad at me because of that, but when something feels right like that, and it definitely did at

the time, you have to do what you really want to do."

Prompting the question as to whether or not he thought that The Damned Things could become his long-term future, there's the first long pause in our conversation. "When it was first coming together, I did think so but it did become very weird to me, quite quickly," Keith admits. "I'm used to my band doing most things together and there were days where you wouldn't see each other until show time. Plus I was having to not party as much because I was having to take care of my voice. My patience is much less on tour and I get frustrations out on stage and there wasn't that reward as much with The Damned Things as there is in Every Time I Die."

Does he regret doing it in retrospect?

"Not at all," replies Keith in an instant. "I think the album's good and it was a lot of fun, but The Damned Things is definitely the kind of band I'd like to be in when

I'm much older than I am now. I don't want to be singing [seminal ETID track] *Ebolarama* when I'm in my late 40s but TDT songs would fit what I'd probably want to do later on in life."

It's true that if the good time rock 'n' roll of The Damned Things is a Friday night with whiskey and mates in the pub, the breakneck assault of Every Time I Die is a Saturday night hanging from the ceiling and doing Suicide Shots [Urban Dictionary it - Ed]. While The Damned Things was received to moderate applause, it never quite became the roaring success that the platinum contingent of the band would be accustomed to. Scott Ian and Rob Caggiano cut their losses and returned to Anthrax, while the FOB members will doubtlessly be treading the reunion tour boards once Patrick Stump realises his solo career is more pillock than Prince. Keith returned to ETID to find a full album's worth of material sat waiting for him.

What's most surprising is the effect that Keith's time away has had on the band's upcoming record, *Ex Lives*. With their previous two (*The Big Dirty* and *New Junk Aesthetic*) concentrating

EVERY TIME I DIE

more on the groovier elements of the band and Keith's vocal prowess and ability to sing hooks being demonstrated with The Damned Things, it's unexpected that the album is the band's gnarliest and most aggressive album if not to date, then certainly since *Hot Damn!*. Between Keith's already discussed pent-up aggression and the band's abhorrence at the lightweight nature of so much of today's music (they made their disgust at what was going on around them on their last stint on Warped Tour apparent in a hilariously accurate online blog from Keith), *Ex Lives* is an album that sounds like a visceral, snarling scream into the face of everything and everyone that dares to come its way.

"I think we felt like letting this side out. I definitely felt like I personally had something to prove," says a candid Keith. "People would be thinking that I've gone soft or I was going to be making the band softer because of The Damned Things, but that couldn't be further from the truth. There's nothing on this that's playful. It was intentional to not write any songs like *We'rewolf* or any songs about partying or anything like that. There's plenty of melody on the album when you look for it, but there's a lot of natural aggression. It's good to be delivering something that people won't be expecting."

Despite the band choosing a track entitled *Underwater Bimbos From Outer Space* to be the first track debuted from the record online, he's totally right in what he's saying. The chances of ETID breaching the mainstream with a record as nasty as *Ex Lives* in a world where *We Are The In Crowd* and *All Time Low* dominate are as likely as the match.com wanker becoming a grindcore hero. But much more vitally, this is another album that rubberstamps why the band are one of the most original, creative and important bands in our world.

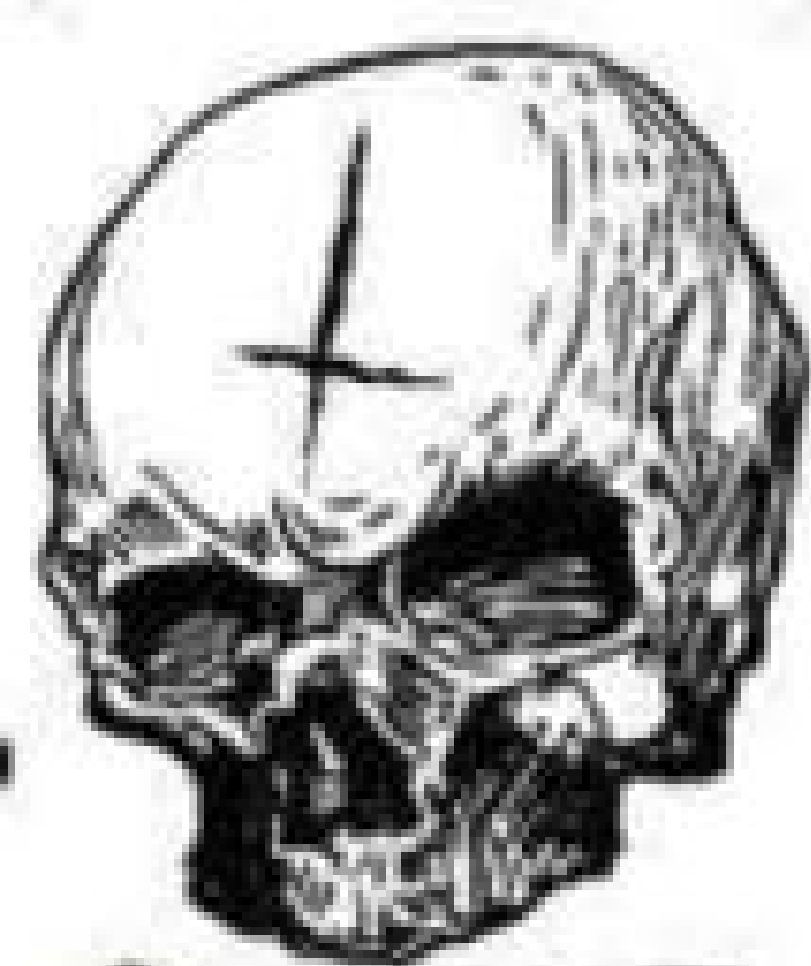
"I think we gave up on our dreams of fame and fortune a long time ago," smiles Keith. "We're happy to be doing what we're doing and happy with the album we've made. I don't think about the future in those terms. This is the kind of band that could explode in a ball of flames at any second so we'll just say we're in a good place at the time of us talking and take it from there." ✖

EX LIVES IS OUT MARCH 6 VIA EPTAPH

"I FELT LIKE I HAD SOMETHING TO PROVE. PEOPLE WOULD BE THINKING THAT I'VE GONE SOFT"

KEITH BUCKLEY ON EVERY TIME I DIE'S HEAVIER, MORE BRUTALISING SOUNDS





Highway to Hell

HARDENED ROAD DOGS AND POSSIBLY ONE OF THE UK'S MOST BELOVED AND HARDEST-WORKING METAL BANDS, ORANGE GOBLIN HAVE JUST WRITTEN AN ALBUM THAT PROMISES TO BE THE SUMMATION OF THEIR CAREER. JUST DON'T CALL THEM STONERS.

WORDS: DAYAL PATTERSON ✱ PICS: ESTER SEGARRA

Patience is a virtue, we are told, and if that's true, then that must make the four hell-raisers that comprise Orange Goblin very fucking virtuous indeed. Now almost two decades into their game, they have earned their way into the public's hearts thanks to a combination of talent, hard work and sheer bloody mindedness. Refusing to be ground down by repeated record label turbulence and the ongoing challenges of trying to make ends meet while playing a decidedly filthy form of rock'n'roll, the group have instead used such trials to fuel their fire, steadily honing themselves into a force to be reckoned with.

Though initially formed in 1994 as a death/doom act under the name of Our Haunted Kingdom, the band soon changed their name (somewhat to the annoyance of their record label, Rise Above, who'd just released a record under the group's old moniker) and sound to one that better suited their love of fantasy literature and 70s rock, embracing an upbeat take on the Black Sabbath template that fitted neatly into the stoner rock explosion that was taking place at

the time. Three well-embraced releases between 1997 and 2000 – *Frequencies From Planet Ten*, *Time Travelling Blues* and *Big Black* – all but confirmed the group's status as the UK's premier exponents of the genre, but the band were unwilling to rest on their laurels and soon began to expand their sound considerably. 2002's *Coup De Grace* saw the group taking a risk and drawing on a much wider spectrum of hard rock and heavy metal influences, thus breaking away from the expectations of both fans and critics. 2004's *Thieving From The House Of God* and 2007's *Healing Through Fire* further proved that the stoner tag of old was now all but redundant and helped to cement their reputation as a Great Heavy Band, winning over the respect of metalheads,

classic rock fans, the Roadburn community



**"WE HAD
TWO
FRIDGES:
ONE IN THE
KITCHEN
FOR FOOD
– WHICH
HAD A
CUCUMBER
IN IT – AND
ONE FULL
OF BEER"**

**JOE HOARE REMEMBERS
WHEN LIFE WAS EASY**

and even American peers such as Phil Anselmo and Down in the process.

In short, Orange Goblin have fought tooth and nail to rightfully win the title of British metal heroes, and the loyalty and affection of their fans is evident by, amongst other things, their always-packed-out Xmas bash in London, an annual event that has become as traditional as the Queen's speech and a plateful of untouched sprouts. This year's gig was of particular note for towering vocalist and frontman Ben Ward, who announced onstage that this was the first Orange Goblin show that his father had ever attended. All things considered, the band are looking pretty well set up for 2012, not least because they have a brand new album out, *A Eulogy For The Damned*, arguably their definitive record to date. Wandering the wet streets of Soho during the strange, Twilight Zone-like post-New Year's period, we chose a quiet boozier



"You change the tyre, tove:
We'll stand and supervise"

ORANGE GOBLIN



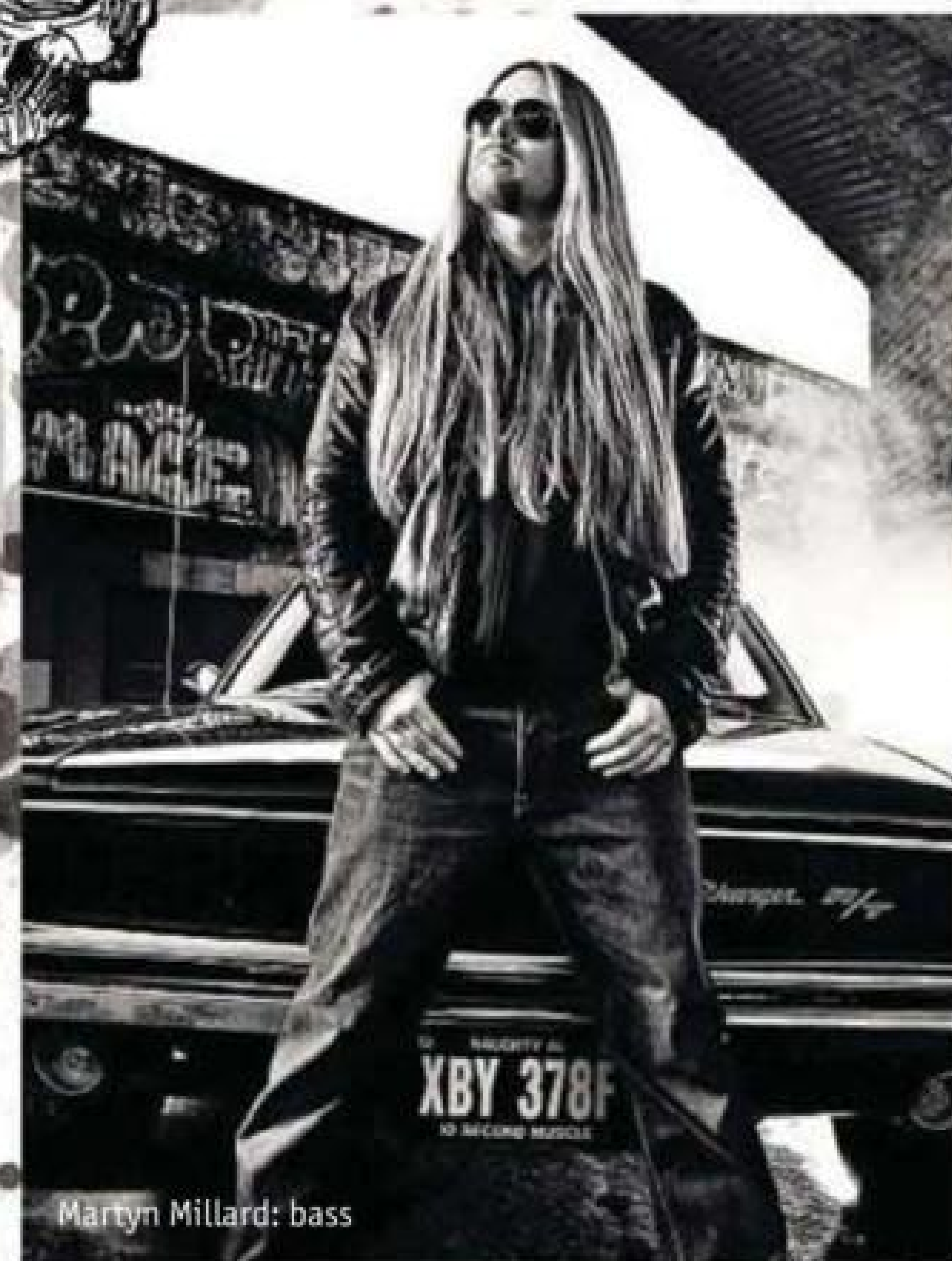
Joe Hoare: guitar



Ben Ward: vocals



Chris Turner: drums



Martyn Millard: bass

and, pints in hand, settled down to talk football, picture frames and, of course, heavy fucking metal.

SO BEN, THIS XMAS YOUR DAD FINALLY SAW YOU PLAYING LIVE...

BEN WARD (VOCALS):

"Yes, he's turned 60, bless him, and realised he's got a passion for rock! My dad has the most eclectic music tastes in the world: one minute he's listening to Buddy Holly the next minute it's Technotronic! Ha ha ha! A friend at work leant him some AC/DC and he really liked it and recently he's been to see Status Quo and Peter Frampton, so I said, 'Well, you'll have to come and see us sometime, Dad.' He came and he was blown away. He said, 'I realised you were good and had a bit of a following but I didn't realise the crowd would be like that!' He can't wait for the next one now."

YOU LEFT THE FANS HOLDING THEIR BREATH FOR THE NEW ALBUM, BUT IT'S CERTAINLY BEEN WORTH THE WAIT.

BEN: "The intention was to make the best album we possibly could. With

"WE'VE BASED A LOT OF STUFF ON THE HELL'S ANGELS AND THE ACID SCENE IN SAN FRANCISCO AND CALIFORNIA IN THE LATE 60S"

BEN WARD ON THE INSPIRATION BEHIND A EULOGY FOR THE DAMNED



it being such a long gap between the last album and this one, the expectations were that little bit higher so we didn't rush the songwriting process and took our time over the arrangements, whereas in the past we sometimes threw stuff together. We also increased our expectations production-wise, that was another thing we really wanted to get right this time. We weren't afraid to say that we wanted it to sound more professional and polished; we weren't interested in making it sounding retro at all, we just wanted the best sound we could get. There was also a feeling that this could be the last album we ever do, so we didn't want to rush it. Make it as good as we can, and wait until everything is right."

MARTYN MILLARD, BASS: "There's one word I don't wanna use, but it does apply; it's more mature. The way we recorded it, the writing..."

BEN: "In the past we might have been a bit lazy and a bit unprofessional with regards to drinking too much and rushing things. This time, it's funny, we never discussed it, but we all wanted to do things the best we

could and we all raised our game and that inspired us to better ourselves. We didn't want to let ourselves down; it was the first record for a new label and we wanted to provide the best album we could. I think we did that."

STYLISTICALLY, WHAT WERE YOU AIMING FOR THIS TIME AROUND?

BEN: "Nothing in particular! It was really a continuation of everything Goblin are about. We all bring different styles into the writing process: Joe [Hoare, guitarist] brings a 70s vibe, Chris [Turner, drums] provides the aggression, Martyn brings the doom. What was different was this time we weren't afraid to try new things."

JOE HOARE (GUITAR): "Whereas before we might have said, 'That's not what Goblin is about', this time if it sounded good, we stuck it in. We tried everything."

AFTER THE CONCEPTUAL NATURE OF 2007'S HEALING THROUGH FIRE, YOU SEEM TO HAVE COVERED A MUCH WIDER RANGE OF SUBJECTS.

BEN: "The last album was heavily based round the plague and the Great Fire of London and it was very restrictive. By the end I was thinking, 'What can I drag up now?' This time it was a lot more fun. There's fantasy stuff – I'm a big fan of Lovecraft and Poe and Robert E. Howard, all the old gothic horror writers – and there was also a lot of stuff based around the Hell's Angels and the acid scene in San Francisco and California in the late 60s. Then there's songs like *Save Me From Myself* and *Stand For Something*, which are really talking about myself and learning from my experiences. My favourite song is *Stand For Something* – especially for a band like us, you have to stand for something or it's not worth doing. And it's got that singalong aspect."

WAS YOUR DAD HAPPY WHEN YOU TOLD HIM YOU WERE GOING TO BE A HEAVY METAL SINGER?

BEN: "No, he was devastated, 'cos he wanted me to play football. He always pushed me to play and when I told him I was going to be in a band, it never sort of registered. He would say, 'Oh yeah, he's in a band', but even when I told him we were going to play America I think he just thought it was a pub band or something."

YOU GUYS ACTUALLY MET THANKS TO YOUR EARLY SPORTS CAREER THOUGH, RIGHT?

BEN: "I met Martyn through playing football and developed a friendship because of the music. Martyn went to school with Pete [O'Malley, ex-guitarist], who in turn knew Joe."

MARTYN: "We were apprentices at Queens Park Rangers, playing semi-professionally, but at the end of the two years we weren't taken on."

BEN: "For me it got too much; I fell out of love with the game. I'd go home for weekends and would want to get away from it, but you can't. People would ask about the team or if you'd come and see them play and you're like, 'I don't want to touch football, I want to get away from it!'"

MARTYN: "It got to the point that when we were released, we went out on the piss to celebrate. I mean, how ridiculous! We could have been millionaires by now if we'd put our mind to it."

BEN: "To think how fit and agile we were too..."

HOW DID YOU MAKE THE TRANSITION FROM FOOTBALLERS TO HARDENED ROAD DOGS?

BEN: "It got to the stage where we were all hanging around together during the day. We were all 18, 19, none of us were working,

Landmine Marathon

G A L L O W S
JANUARY 30TH

THE BRAND NEW ALBUM OF VENOMOUS, CRUSTED DEATH METAL FROM
PHOENIX, ARIZONA'S LANDMINE MARATHON.

TERRORIZER "ALBUM OF THE MONTH" JANUARY 2012.

BENEATH THE MASSACRE

I N C O N G R U O U S
FEBRUARY 20TH

THE RETURN OF CANADA'S TECH-DEATH METAL LEADERS.
ON TOUR THROUGHOUT EUROPE IN FEBRUARY WITH CARNIFEX:

12.02.12 UK LONDON @ UNDERWORLD
13.02.12 UK NOTTINGHAM @ ROCK CITY
14.02.12 UK READING @ SUB89
15.02.12 UK MANCHESTER @ MOHO LIVE

COMING THIS SPRING:



PRIMITIVE WEAPONS
THE SHADOW GALLERY
OUT MARCH 19



HOUR OF PENANCE
SEDITION
OUT APRIL 2

ON TOUR IN APRIL:

JUNIUS
WOLVES LIKE US

22.04 - NOTTINGHAM - HIT THE DECK
23.04 - GLASGOW - IVORY BLACKS
24.04 - MANCHESTER - STAR & GARTER
25.04 - LONDON - BORDERLINE

MESHUGGAH

a n i m a l s
a s
l e a d e r s

12.04 - BRISTOL - O2 ACADEMY
13.04 - WOLVERHAMPTON - SLADE ROOMS
14.04 - NOTTINGHAM - ROCK CITY
15.04 - GLASGOW - GARAGE
17.04 - MANCHESTER - ACADEMY 2
18.04 - NORWICH - WATERFRONT
19.04 - BRIGHTON - CORCORDE 2
20.04 - LONDON - ELECTRIC BALLROOM

PROSTHETIC
RECORDS



PROSTHETICRECORDS.COM | STORE.PROSTHETICRECORDS.COM | MYSPACE.COM/PROSTHETICRECORDS
11664 NATIONAL BLVD #413 LOS ANGELES, CA 90064 - DISTRIBUTED IN THE UK BY PHD

ORANGE GOBLIN



Orange Goblin: road dogs

"WE GOT TIRED OF THE 'STONER ROCK' TAG. PEOPLE TURNED UP AND GAVE US JOINTS AND IT WAS LIKE, 'WELL, OK...'"

JOE HOARE ON ORANGE GOBLIN'S EARLY PIGEONHOLING

and we were sitting round, drinking tea, listening to the bands we loved thinking, 'Oh, we should have a go at this.' I mean, I'd never sung a note, Martin had never picked up a guitar..."

MARTYN: "We knew a drummer as well, so there was no reason we shouldn't have a go. We all moved into a house together which soon became known as Goblin Towers."

BEN: "It was fantastic, I loved every minute of it. We worked together too in a warehouse, so we were living in each other's pockets really."

JOE: "It was a picture framing company, and the guy in the off licence opposite loved frames 'cos he had a big family, and we ended up with a deal where we'd get him frames and he'd get us beer. We had two fridges: one in the kitchen for food (which had a cucumber in it) and one in the living room full of beer. Life was easy then: 'Do we have any beer? Do we have any food? No, oh well. Have we got frames to sell to the off licence?'"

BEN: "Our first gig was at the Rising Sun, Sudbury Hill, on a jam night. We did a Hendrix cover, an Alice In Chains cover and a death metal song."

YOU HAD SOME PRETTY DIVERSE INFLUENCES...

BEN: "When I was at school I had a hip hop stage, I was into The Smiths and The Stone Roses, and was a real latecomer to metal."

JOE: "I tell you what though - he learned fast!"

MARTYN: "Me and Pete would make him tapes of Cannibal Corpse, Obituary, Carcass, My Dying Bride, Napalm Death, Anathema, Paradise Lost..."

BEN: "Whereas Joe, I guess, was inspired to pick up a guitar 'cos of Hendrix..."

JOE: "...it'd go even further than that, to Clapton and blues players like Albert Collins, and Albert King, that's kind of where my roots are. So we really bounced off each other."

BEN: "We all loved Sabbath, but I wasn't aware that bands similar to Sabbath had this 'stoner' tag. It was only when we dug deeper and found bands like Fu Manchu, Kyuss and Monster Magnet that we discovered the whole stoner thing."

YOU LATER MOVED AWAY FROM THE 'STONER ROCK' TAG, BUT AT THE TIME DID IT SEEM APPROPRIATE?

BEN: "By the fourth album we all felt it was getting ridiculous. There were bands coming out of Sweden claiming to be playing desert rock and we thought, 'We're

just a metal band.' Not strictly just heavy metal actually, hard rock and metal I guess."

MARTYN: "We can't deny we didn't use the term to our advantage though, 'cos at the time the scene was booming."

BEN: "We should have embraced it more, but we took acid and drank more than we ever smoked."

JOE: "The first couple of albums, we did a lot of things we probably shouldn't have, but after that not so much. Maybe that's why we got tired of the stoner rock tag, people turned up and gave us joints and it was like [bored voice], 'Well, OK...'"

BEN: "We were skint as well. If you've only got 15 quid, I'd rather buy 10 beers than an eighth."

JOE: "Well, that fridge in the front room has got to stay full hasn't it?!"

AS YOU MENTION, YOUR FOURTH ALBUM, 2002'S COUP DE GRACE, DOES SEEM LIKE A PARTICULAR TURNING POINT IN RETROSPECT.

BEN: "When Chris joined the band, the first album was written and Joe had half written the second, so the first album Chris had any real impact on was *Big Black*. That developed on *Coup De Grace*, which is why it's a more punky-sounding album, it wasn't a conscious decision, Chris would just write something and we'd say, 'That's great, let's use it!'"

JOE: "We were also a bit frustrated by that point, you can tell that."

BEN: "We were pissed off, 'cos Rise Above had done their distribution deal with Dreamcatcher and that company went down the pan. *Big Black* had been the first album that had got a really good response from the press and had set us up for bigger things and all of a sudden it stopped."

JOE: "We signed to Sanctuary, and then they were bought up. But by then Ben was managing the band, so we had a bit more control, whereas the first time it was out of our hands."

DO YOU EVER THINK YOU WOULD HAVE FOUND SUCCESS MORE QUICKLY HAD YOU COME FROM AMERICA RATHER THAN THE UK?

BEN: "I believe that, during the 90s, if we were American we'd have been bigger - there was this sense that if you were American you were a lot cooler. We were all considered the dirty, trampy cousins that weren't quite as cool, 'cos we weren't able to sing about going along the beaches in dune buggies etc."

Church Of Misery: London-bound!

what's for desert?

ORANGE GOBLIN ARE HEADLINING DESERTFEST, ONE OF THE UK'S FIRST EVER STONER/DOOM/METAL FESTS, AND IT'S HAPPENING IN THE HEART OF LONDON, APRIL 6-8.

With over 50 bands playing over three days, the Camden-based stoner rock/doom/desert rock explosion that is Desertfest looks set to be one of the strongest festivals of the year. Chris Turner gives us the lowdown on an event which features such stellar names as Corrosion Of Conformity, Karma To Burn, Church Of Misery, Pagan Altar, Gentlemen Pistols, Greenleaf, Valient Thorr and, of course, Orange Goblin.

"It's looking like a UK version of Roadburn which means a solid rock'n'roll show," he explains. "It's really nice to have something like this over here - a small, underground, dirty rock festival - and it's good to see some British kids taking the initiative and getting off their asses. The guys involved are always

enthusiastic, they're big supporters of the scene, they're at every show and are always good to have a chat to. It will be great for underground bands and I'm stoked that Roadsaw have been confirmed, as they're one of the very few bands we consider brethren. We always have a good show in London and treat every show the same - make it something where people can come and rock and have a good time - but there's a lot of good bands so we have to pull our fingers out. As it's the first one, and we've been asked to headline, there's a bit of pressure, we want to do them and ourselves proud, put on a good show and make sure it's all worthwhile!"



**FOR MORE INFO
HEAD TO WWW.
THEDESERT
FEST.COM**

FINALLY, THIS ISN'T REALLY IT, IS IT? THE LAST ALBUM FROM ORANGE GOBLIN?

BEN: "I'm confident it won't be."

JOE: "There have been lots of times when we've said, 'This will be the last tour' or whatever, but then this magnetic force kind of pulls us together. And I do feel there's a real buzz behind us at the moment."

BEN: "Also I don't think we've ever had such a strong album behind us, so with the popularity of the band where it is and a really strong album, who knows, it could work out. It would be one of the longest rises to fame ever! But in a world where footballers are tweeting about Metallica and Mastodon are on *Jools Holland* anything can happen..."

JOE: "Besides, The Beatles were only 18-21 when they got big - well, that's 18 years of their lives when they weren't big...!"

A EULOGY FOR THE DAMNED IS OUT FEBRUARY 13 VIA CANDLELIGHT. ORANGE GOBLIN WILL PLAY DESERTFEST IN CAMDEN, LONDON, APRIL 6-8, AND BLOODSTOCK, DERBYSHIRE, AUGUST 10-12

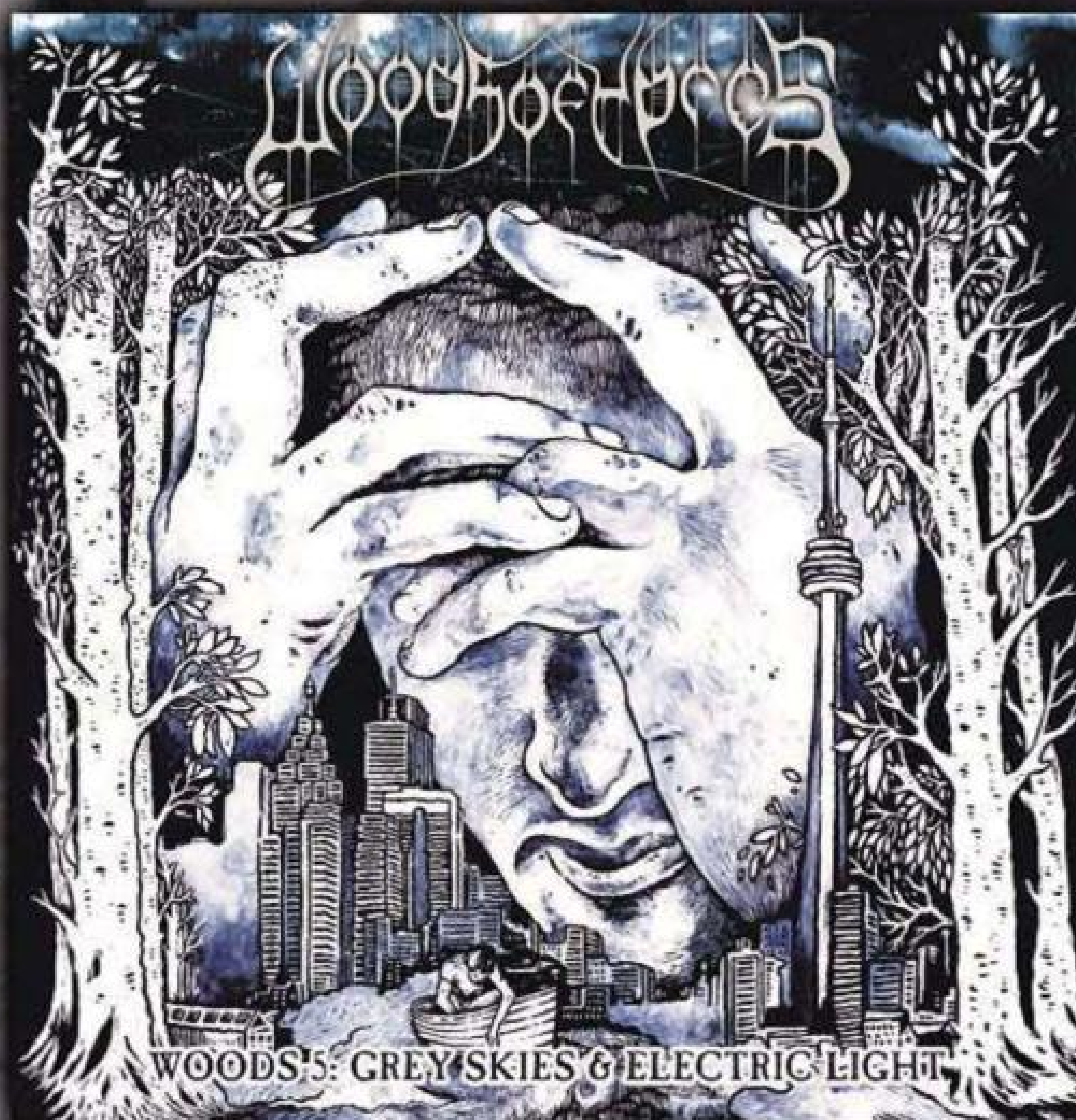
WOODS OF YPRES

WOODS 5: GREY SKIES & ELECTRIC LIGHT

WOODS OF YPRES push their haunted brand of bleak metal into new dimensions of tortured gloom.

'Woods 5: Grey Skies & Electric Light' defines the sound the band have been striving for, marrying downbeat doom rock with catchy melody and hooky choruses.

RELEASED FEBRUARY 27th - CD / LP / DL



SAVAGE MESSIAH



PLAGUE OF
CONSCIENCE

THE BRAND NEW
ALBUM FROM

SAVAGE MESSIAH

FEATURES 10 TRACKS OF
SHRED HEAVY MODERN
METAL FROM ONE OF THE
UK'S TOP BANDS TO
WATCH FOR 2012.



RELEASED FEBRUARY 6th - CD / LP / DL

DOWNLOAD THE ALBUM FOR **FREE** NOW
earache.com/savagemessiah

MARCH DATES WITH **DIAMOND PLATE**

SUN 18 THE DUCHESS YORK
MON 19 BALLROOM BIRMINGHAM
TUE 20 BARFLY LONDON

f savagemessiahmetal
f diamondplate1

FEARACHE
earache.com



NAPALM DEATH

DELUXE EDITION
LTD DIGIPAK & VINYL



THE SEMINAL GRINDCORE ALBUM
WITH EXCLUSIVE BONUS MATERIAL
CD DIGIPAK VERSION
INCLUDES UNRELEASED MIX OF SCUM
LTD COLOURED VINYL



RELEASED MARCH 5TH



Jonathan Davis:
doesn't give a fuck



KoЯn
WORDS: DOM LAWSON

FROM BREAKING THE METAL MOULD
IN THE 90s TO COMMITTING THE ULTIMATE
DUBSTEP SACRILEGE ON HIS LATEST RECORD,
JONATHAN DAVIS IS NO SLOUCH WHEN IT
COMES TO CONTROVERSY. HE LOVES IT...

WHEN A PLAN COMES TOGETHER

The metal world can be an infuriatingly bipolar place sometimes. On the one hand, there are many hundreds of thousands of die-hard fans who know what they like and have no desire for the genre's basic tenets to be tinkered with or altered in any way. Metal should sound like metal, and that's the end of that. On the other side of this constantly flipped coin, heavy music has consistently been a place for innovation, exploration and fuck-you fearlessness, where pioneering, groundbreaking, badass music-makers continually unearth and unleash new ways to crush heads and wreck necks. You can, of course, pick a side if you choose. Alternatively, you could just lighten up and go with the flow. Evolution is not going to stop just because you refuse to wash your Slayer long-sleeve, sunshine.

One of the few bands from the last couple of decades with a bona fide claim to being mould-shattering revolutionaries, Korn have borne the brunt of many a backlash and, in more recent times, any number of online assaults from people who either resent their fundamental role in the creation of nu metal or who believe – erroneously – that the Bakersfield band have spent 18 years repeating themselves. As a result, their latest album, *The Path Of Totality*, was always going to ruffle feathers. Yes, Korn have hitched a ride on what a cynic might term 'the bro-step bandwagon' and the results, depending on your taste, are either a hapless attempt to revitalise a tired sound or an exhilarating glimpse into one brave new future for metal. Speaking with *Hammer*, frontman Jonathan Davis knows where he stands and, admirably, couldn't give a fuck whether anyone agrees with him or not.

"It all makes total sense to me, man," he says. "It's been an ongoing goal through our whole career, you know? We invented the nu metal genre, or however people want to label that. We helped start that, but I hate that fucking term because of all the bands that came out afterwards and ripped off what we were doing. *That's* when it became nu metal! But I always want to create something new and stay ahead of the curve and eventually create a new genre of heavy music, and this is the album I think we did it on. *Again*. This could totally have gone wrong and exploded in our faces. It could've sucked, but we knew we had to do it right."

Made in collaboration with some of the hottest names in the world of dubstep and underground electronic music, including the much-touted and now BBC-approved Skrillex, *The Path Of Totality* is a gleaming, state-of-the-art slab of heaviness: an outrageous but somehow ferociously effective combination of seemingly disparate

genres that could hardly be further away from Korn's last album, 2010's purposefully stripped-down and raw *III: Remember Who You Are*. Widely hailed as a return to top form, that album reunited the band with their first producer, Ross Robinson, and seemed to signal a wholesale return to the slamming riffs and gruelling introspection of their first two albums, *Korn* and *Life Is Peachy*. As things have turned out, Korn have made another violent about-turn and pulled the rug from under everyone's feet once again.

"I'm proud of that last record, bro, but honestly I think it was very forced," Jonathan admits. "I didn't have one fucking ounce of fun making that record. I was being constantly tortured by Ross and I'm a 40-year-old man and I don't need to be singing about that personal shit anymore with someone cattle-prodding me every fucking second. I wanted to kill my fucking self at one point making that record. So making *this* record was such a breath of fresh air and so much fucking fun!"

Perhaps the biggest surprise about *The Path Of Totality* is that anyone is surprised that Korn would do something like this. The band's love of electronic music, hip hop and any number of other genres has always been writ large across their records, and Jonathan in particular has long been a very vocal advocate of cross-genre pollination and leaps into the musical unknown.

"I've always been a huge fan of electronic music and dubstep, drum'n' bass and any of those genres," he states. "I was DJ-ing and I heard Excision and Toxic and Skrillex and all that stuff, and I was totally blown away. I started fucking around with it, putting the songs on and putting guitar over it and

1350

"I PAY ATTENTION TO WHAT THE KIDS SAY ONLINE, BUT I'VE BEEN IN THIS BUSINESS 18 MOTHERFUCKIN' YEARS AND I DON'T REALLY GIVE A FUCK ANY MORE!"



JONATHAN
DAVIS
REFUSES
TO FEED
THE TROLLS.



there to keep them happy, but if you want to hear something that dares to reach for the future while still pounding you into the dust, Korn are more than happy to oblige.

"I don't want to do some bullshit nostalgia tour with Korn, Limp Bizkit and Staind, you know?" the frontman concludes. "That's what people want us to do? Fuck no. I'm gonna do something that's cool as fuck to do. Who gives a fuck if we're 40? It's just a number. With age comes wisdom and having such great guys like Munky, Fieldy and Ray in the band, that are passionate about music and are open-minded, I think that had everything to do with making this record. This is the start of something, man. I'm fucking excited!" ✖



Smokin' in the boys' room



THE PATH OF TOTALITY IS OUT NOW VIA ROADRUNNER. KORN HIT THE UK THIS MARCH – HEAD OVER TO LIVE EVIL ON PAGE 133 FOR THE DATES

HYBRID THEORIES

FIVE PREVIOUS KORN COLLABORATIONS THAT RULED...

ICE CUBE

Not all rap metal team-ups sucked badger dick. After covering the notorious LA rapper's *Wicked* on their second album *Life Is Peachy*, with Deftones' Chino Moreno in tow, Korn were joined by the former NWA man on *Children Of The Korn*, one of the darkest moments on the boldly diverse *Follow The Leader* in 1998.

TODD MCFARLANE

The celebrated comic book artist and toy designer both provided artwork for Korn's hugely successful *Follow The Leader* album and directed the video for its biggest hit, *Freak On A Leash*.

SEPULTURA

Max Cavalera was raving about Korn long before they had any success, and so Jonathan Davis was more than happy to sing on *Lookaway*, a dark highlight of Sepultura's blatantly Korn-influenced *Roots* album in 1996, alongside Mike Patton and Limp Bizkit's DJ Lethal. Backs scratched all round.

MARILYN MANSON

When Jonathan Davis stepped away from Korn for the first time to create the *Queen Of The Damned* movie soundtrack, he asked his mates to help him out, the ever-enigmatic Mr Manson the most high profile of the lot.

SOUTH PARK

Everyone's favourite foul-mouthed cartoon kids enlisted Korn to become their own warped version of the Scooby-Doo gang for an episode titled *Korn's Groovy Pirate Ghost Mystery* in 1999.



JONATHAN DAVIS ON WHY KORN DECIDED TO HAVE SOME FUN THIS TIME AROUND.

"I'M A 40-YEAR-OLD MAN AND I DON'T NEED TO BE SINGING ABOUT THAT PERSONAL SHIT ANY MORE, WITH SOMEONE CATTLE-PRODDING ME EVERY FUCKING SECOND"

shit, and I was like, 'I can get this shit to work! I'm gonna take this to Munky and see what he thinks...' So I played this stuff for Munky and he was like, 'Oh my god! What the fuck is that? That's some fucking heavy shit!' Then I got Fieldy in the room and he was the same, so I said, 'So do you wanna go in this direction?' We weren't even talking about doing a new record at that point. We thought we'd do a couple of songs and see what happens. So that's when I contacted Sonny [Jon Moore, aka Skrillex] and he was a huge Korn fan. I called him up and asked him if he was interested in doing a couple of songs with us and he said, 'Fuck yes! Just tell me when!' So, we got home from tour and he came down for a day, and we did *Get Up*. That was the first song and we were all saying, 'Holy shit, we really got something here!'"

When Korn unveiled *Get Up* for the first time online in the summer of 2011, the reaction was both intense and extremely diverse, ranging from those who immediately denounced the entire notion of the band working with dubstep DJs as a desperate attempt to pick up some cool points, to those who volubly and excitedly embraced the whole thing, recognising it as something fresh and vital from a band who have seldom been afraid to fuck around and try new things.

"I pay attention to what the kids say online, but as I say to everyone, I've been in this business 18 motherfuckin' years and I don't really give a fuck any more!" laughs Jonathan. "Korn fans, God bless 'em and I love 'em, but we can't win for fucking losing with Korn fans. Either they want something like the first album and we give 'em the first album or they want something else and they're never happy. There are lots of fans stuck in the 90s and there are lots of open-minded ones who love *See You On The Other Side* just as much. I love all of 'em, man. I remember when I put *Get Up* on Facebook, just a 15-second clip, and people were freaking the fuck out and I went up on there and said, 'I love the Korn fans because you're so fucking passionate, period.' Love us or hate us, you're still passionate about our band and that means a lot to me. My goal in life and in my career is to always push the limit and go against the grain."

Like most of the greatest bands of all time, when you hear Korn you know it's them, and that still holds true when Skrillex is hurling his digital spanners into the machinery.

"We kept this shit true to the Korn sound and respected the dubstep and electronic aspects of it too," says the singer. "We didn't want to disrespect either part of the style. We wanted to keep the integrity there. It was very difficult to do that. We had no fucking clue what we were doing, the producers had no clue what they were doing with us, but we just turned the studio into this mad scientist's lab and we came up with this new style of music and it fucking worked! I think this record is a culmination of my life's work. I've been into metal and electronic music my whole life, and to hear the two things meshed together perfectly like that? It feels good."

The current ubiquity of dubstep is inescapable and it looks certain to be a sound that conquers all in 2012, but unlike certain other metal bands who have merely hired dubstep DJs to remix their tunes for a brief burst of hipster appeal, *The Path Of Totality* is a true collaboration, with Korn and their electronic comrades jamming together in the band's Bakersfield studio, creating songs from scratch and stirring the soup until it tasted just right. The startling thing about the whole album is that the combination is such a natural and seamless fit, with songs like *Chaos Lives In Everything* and recent 'single' (if such things still exist in any meaningful sense) *Narcissistic Cannibal* sounding as convincing and inspired as *Blind* and *Shoots And Ladders* did back in 1994.

Metal purists will continue to bitch and whine about the whole thing, of course, and there is more than enough red-blooded old-school stuff out

XANDRIA

Neverworld's End

AN EPIC SYMPHONIC METAL JEWEL!

CD/DVD/FLAC DIGITAL EDITION INCLUDES BONUS TRACKS

RELEASE DATE: 27.02.2012

Heidevolk

BATAVI

THE GERMANIC TRIBES STAND AGAINST ROME! PAGAN METAL!

RELEASE DATE: 05.03.2012

DIABLVYS

IN MVSICA

The Wanderer

FIRST-CLASS SYMPHONIC METAL FOR FANS OF EPIC!

RELEASE DATE: 05.03.2012

Hellsaw

trist

AN UNCOMPROMISING BLACK METAL MANIFESTO!

RELEASE DATE: 27.02.2012



ORDER ONLINE TO RECEIVE OUR LATEST 18-TRACK
COMPILATION CD: WWW.NAPALMRECORDS.COM



FACEBOOK.COM/
NAPALMRECORDS



DOWNLOAD THE FREE NAPALM APP
FOR BOTH IPHONE AND ANDROID!

ORANGE BOBLIN

A EULOGY FOR THE DAMNED

Text ORANGE followed by your email address to 87474 for your chance to win a CD and LP signed by the band

THE STUNNING NEW ALBUM
AVAILABLE ON CD • GATEFOLD VINYL • DIGITAL
CANDLE260CD • BOBV289LP
OUT 13th FEBRUARY 2012

CORROSION OF CONFORMITY

THE LONG AWAITED NEW ALBUM
AVAILABLE AS SPECIAL EDITION DIGIPAK WITH BONUS TRACKS
JEWELCASE CD • GATEFOLD VINYL • DIGITAL
CANDLE354CDSE • CANDLE353CD • BOBV332LP
OUT 27th FEBRUARY 2012



candlelight

CANDLELIGHT RECORDS: BUSPACE STUDIOS, UNIT 207, CONLAN STREET, LONDON W10 5AP
CANDLELIGHTRECORDS.CO.UK | FACEBOOK.COM/CANDLELIGHTRECORDS
CANDLELIGHT RECORDS USA: PO BOX 324 SCHWENKSVILLE PA 19473 USA
CANDLELIGHTRECORDSUSA.COM | MYSPACE.COM/CANDLELIGHTRECORDSUSA

petaz
FREE FOR ALL

CANDLELIGHT RECORDS SUPPORTS PETAZ
WWW.PETA2.CO.UK



FOR 1000's OF CD's, DVD's, VINYL, MERCHANDISE & MORE
ORDER FROM THE PLASTIC HEAD ONLINE STORE
WWW.PLASTICHEAD.COM



Johan Hegg: Amon
Amarth's chief Viking

GODS OF THUNDER

FROM TURISAS TO ENSLAVED TO AMON AMARTH, THE FUSION OF METAL WITH VIKING IMAGERY HAS BECOME AN ENDURING FEATURE OF OUR MUSICAL LANDSCAPE. BUT WHERE DID IT COME FROM? AND WHY, IN 2012, ARE MORE METALHEADS THAN EVER RAISING THEIR HORNS?

WORDS: DOM LAWSON

The enduring power of heavy metal and its unerring ability to embolden us against life's trials and tribulations is a far more complex and substantial phenomenon than most people outside of our world would ever give it credit for. As broad and bold in scope and ambition than any literary, cinematic or other artistic subgenre or culture, metal *resonates* and even though it is often guilty of revelling in cliché and cartoon imagery, its most potent and long-lasting themes help to ensure that many of us will have a relationship with our beloved music for our entire lives. No wonder, then, that the metal scene has developed such a natural and sturdy bond with the epic stories, history and mythology surrounding the Vikings: those fearless and sophisticated warriors, merchants and explorers who dominated the high seas and spread their culture across Europe and Asia from the eighth to the 11th centuries AD. Although the term 'Viking metal' itself has numerous, often conflicting meanings, stretching from the windswept bombast of mid-period Bathory through to the theatrical pomp of Turisas, the links between Viking culture and the metal scene are clear and long established; a gloriously effective symbiosis of ideals and romanticism expertly brewed in the mead barrels of Valhalla itself. Metal's love of Viking sagas and imagery undeniably stretches back to Led Zeppelin, of course, and the influence of such heroic tales can be clearly heard and seen in the music and imagery of many an 80s metal band, most notably

Manowar, but the first music that could truly be regarded as quintessentially Viking emerged, appropriately enough, from Sweden. Already a metallic pioneer of some distinction, Bathory's late, great founder and creative dynamo Tomas 'Quorthon' Forsberg embraced Viking culture with great alacrity as the 80s drew to a close with albums like 1990's monumental *Hammerheart* and 1991's equally grandiose follow-up *Twilight Of The Gods*.

"The Viking influence in metal was all quite cartoon-like before Bathory," states Primordial

side-stepped most of the clichés that were prevalent in the more traditional scene. It was just special. No one else has captured that *Hammerheart* and *Twilight Of The Gods* sound."

A huge influence on countless extreme metal bands, Bathory's early works focused on more simple-minded notions of anti-Christianity and evil that clearly had an impact on Norway and Sweden's nascent black metal scene. As a result, and in contrast to what had gone before, the band's immersion in Nordic folklore and Viking imagery presented those who

struggled to relate to the malevolent preoccupations of bands like Mayhem and Burzum with a more culturally pertinent alternative. One of the first Scandinavian bands to proclaim themselves to be purveyors of Viking metal, Enslaved looked beyond

"I DON'T THINK PEOPLE IN GENERAL GO AROUND PRETENDING TO BE EVIL ALL THE TIME. I THINK MOST METALHEADS WANT TO BE MORE ABOUT PARTYING, AND IN THAT ASPECT VIKINGS ARE EXCEPTIONAL ROLE MODELS"

AMON AMARTH'S JOHAN HEGG ON THE NATURAL MARRIAGE OF VIKINGS AND HEAVY METAL

frontman Alan Averill, who has also fronted *Twilight Of The Gods*, a band originally formed to perform Bathory material with the blessing of Quorthon's family. "With Bathory, for the first time, it just sort of reached for something *other*, something a little more esoteric, going down another channel rather than doing it in a cartoon way. It was the epic scale of the music. That was the first time the Viking thing was done in that slow-moving, heavy way. I remember bringing *Hammerheart* home and being confused as hell, not sure if I liked it! But they were always a step or two ahead of everybody. It was the first time that heavy music showed a level of cultural and historical awareness like that, with epic music that

the loincloths and broadswords of Manowar to a deeper affinity with the Vikings that proved to be a fundamental inspiration in their artistic endeavours.

"In Norway, we're taught about the Viking age but with a sense of distance, as if it's a part of history that happened somewhere else and that we shouldn't get

Warlord Nygård: folk'n' awesome

ORANGE GOBLIN



Varg: hailing from Germany, but with a name that means 'Wolf' in both Norwegian and Swedish, their three albums explore Viking and pagan themes whilst taking an explicit anti-political stance.

"THE DEFINING FEATURE IS A CELEBRATION OF A MASCULINITY THAT'S DISINTERESTED IN IMAGE, BUT RATHER WANTS TO PROMOTE A KIND OF CAMARADERIE OF THE HORDE"

DR NIAL SCOTT ON THE FRATERNITY OF HEAVY MUSIC

too involved in," says guitarist Ivar Bjørnson. "The only time you meet this heritage is when you watch football and drunk Norwegians show up in the horned helmets. But for us it represented a complete system to work in both personally and artistically. We didn't feel a connection with the Satanism in black metal, so the Viking mythology and culture appeared to be a very open, flexible system to work within, as a system for personal philosophy and musically, artistically and conceptually too. It was a stark opposite to the monotheistic or political world we see around us. If the mind is a multi-sided dice, so to speak, the systems we see around us are like a square hole and all these weirdly shaped personalities are trying to be squeezed through that hole, whereas pre-Christian and pre-monotheistic systems are more flexible so you can have a lot of differently shaped holes that you can squeeze personalities through, in terms of developing and finding new thoughts and inspiration. There's a lot of room to create your own interpretations and to continue and evolve from there."

As easy as it is for cynics to snigger at the thought of drunken metal fans waving plastic swords, wearing horned helmets and screeching along to hymns to Odin and Thor, as Enslaved have demonstrated there is clearly something more going on here; something that transcends music and reaches deep into the heart of our entire culture as fans of heavy music and members of a worldwide community of like-minded individuals.

"I think the defining feature of Viking metal is a celebration of a masculinity that is disinterested in image, but rather wants to promote a kind of camaraderie of the horde," states Dr Niall Scott, one of the world's premier metalhead

AMON AMARTH



Viking imagery strikes a chord with right-thinking metallers



myths of ancient times are played out for (semi-)real by avid enthusiasts from a wide range of backgrounds. For several decades, the Jorvik Centre in York

– a city that, as any Viking aficionado will tell you, was once conquered by the superbly named Ivar The Boneless – has been one of the UK's major historical tourist attractions. Meanwhile, in 2009, our very own glorious Bloodstock festival was descended upon by Dark Age re-enactment society The Vikings, all dressed in authentic costumes and displaying the martial skills of true ancient warriors, much to the beer-sodden delight of all who witnessed it. Not surprisingly, however, Sweden is the best place to go if you want to get close to the real sights and sounds of the Viking age. As frontman with Amon Amarth, a band who have consistently plundered Viking imagery and stories for their music and artwork, Johan Hegg is almost duty-bound to be an authority on the whole phenomenon.

"Well yes, in Sweden we have many historical museums, of course," he tells *Hammer*. "And there are quite a few outdoor museums where they rebuild Viking villages. In the south of Sweden there's a place called the Foteviken which is like an authentic, rebuilt Viking village. Also, on the island of Gotland in the Baltic Sea, every year they have the medieval festival which goes from the Viking era to the Renaissance in Sweden, so the presence of people who are into Viking themes are very prominent at that festival as well. A lot of people are very interested in that part of our history and I think that's because it's very mysterious in lots of ways but it's also very interesting because of the culture of it. Vikings are our ancestors and they were not just brutal savages. They were skilled craftsmen and artists and poets and everything. There's so many different aspects to it that people are beginning to discover and it appeals to a lot of people."

academics. "At the same time it presents a heavy metal identity that is rooted in myth and as a result it's apolitical. I think the appeal has something to do with what I see as a healthy preference for identity connected to storytelling. It also captures the theme of alienation in metal, of the kind that states 'I do not belong here in this present world and day and age, my identity lies elsewhere.' It's the same alienation that Black Sabbath articulated so well in offering a possibility of escape from urban Midlands drudgery into the void. The void can then either be left that way or it is an open book to be filled in with whatever myths, histories and stories one wants to. I think this is also part of why the folk music tradition has always been so closely courted by the metal community."

Of course, beyond the metal scene there is a huge, thriving culture and industry dedicated to Viking heritage, ranging from countless museums across Europe to a substantial subculture of re-enactment societies, wherein the epic battles and warrior



Primordial's Alan Averill: Bathory enthusiast



Moonsorrow: epic heathen metal!



Ensiferum: going the whole hog with the Viking imagery

Arguably the foremost Viking-themed band operating within metal today, Amon Amarth are a shining example of how the power of heavy music fits so perfectly with tales of Viking myths and legends, epic battles and intrepid journeys by longship.

"For me, the links between Vikings and metal began with Led Zeppelin, of course, and Iron Maiden and even Black Sabbath, the *Tyr* album," says Johan. "But when I got into the band and we started writing music, it wasn't meant to be Viking-inspired. It just happened because I started writing about it and we all felt we had some common ground there with stuff that we all in the band could relate to and it seems that a lot of the fans can relate to it too. Over the years we've been in touch with people who are into the re-enactment side of things. They're crazy but they're a lot of fun to hang out with! They're so dedicated and it's really interesting to see how strongly they get into it. I'm too old to start now, but if this had been around when I was in my early 20s I think I would've been interested in getting involved but I'm an old fart now! Ha ha ha!"

It must be satisfying to see how enthusiastically the fans embrace the imagery and culture surrounding your music too, right?

"Oh yeah, definitely," Johan agrees. "You can see it happening at almost every show! I think one of the weirdest things I've seen was a guy who came dressed in a proper bearskin with a bear's head, which was pretty strange. You see all that kind of stuff, people waving swords and plastic axes, they wear chainmail and full armour. There's been some crazy stuff but it's all fun and it adds to the show and the whole live experience for everyone. I think it's really cool."

A thousand miles away from the sombre grandeur of Bathory and the restless soul-searching of Enslaved's early works, the bands that have become allied to the Viking metal tag – albeit often involuntarily – over the past decade or so have taken the genre into more celebratory and often more light-hearted territory ("The Disney version of Viking metal!" says Ivar Bjørnson with a wry chuckle). The lines between what we recognise as Viking metal, folk metal and pagan metal are undeniably blurred and often arbitrarily applied and few of those involved write exclusively within Viking themes. However, thanks to the likes of Turisas (whose second album, *The Varangian Way*, memorably offered a wildly vivid portrayal of the Vikings' journey from their frostbitten homeland to the streets of Constantinople)

Ensiferum, Metsatöll, Tyr and Moonsorrow (who, to be fair to the Finnish crew, pointedly describe their ambitious Bathory-tinged bombast as "epic heathen metal"), the bond between the sound of crushing heavy metal and the menacing swish of the Viking warrior's axe has never been stronger. Nor has it ever been more widely espoused and enjoyed, even if the Viking metal tag itself is one that most of the bands concerned view with a degree of bemusement.

"I think all of the Viking metal and folk metal, they're all very corrupt and confused in terms of musical genres," argues Turisas's frontman, Mathias 'Warlord' Nygård. "As a kid I was always interested in history and Nordic folklore and mythology, but when I started discovering bands like Amorphis, who had a couple of albums in the early 90s that were still very death metal but very influenced by Finnish folklore, that was the initial spark for me to get much more into it. Now there are so many bands that sound so different, so it's more about the audience than the bands themselves. I don't think the bands decide to follow particular themes about Vikings or folklore. It's more of a natural outcome. I don't think I will suddenly change and start writing pop songs in a completely different format like Madonna would write or something! I think that traditional storytelling is just something that is built into what we do and the Vikings have been prominent so far. The tradition of telling stories will remain if we're singing about Vikings or something completely different."

One common misconception about heavy metal is that it is entirely founded on a need for escapism and fantasy. Grandiloquent narratives detailing the adventures of marauding Vikings on the stormy seas certainly serve that purpose well, but there is also plenty within those tales that exhibits a sharp and poignant relevance to the real life experience of many metalheads. Notions of community, solidarity, battling against the trials of life and the everlasting search for meaning and purpose have all been integral tenets of metallic expression from the early works of Black Sabbath through to the present day.

"That mythology fits perfectly into every teenage identification with heavy metal and it can be a form of escapism and rebellion," says Alan Averill. "But if you want to scratch the surface with these kinds of pre-Christian myths, there are lessons to be learned."

IT TAKES A PILLAGE



METAL HAMMER SPOKE TO THOMAS KEELEY, A PASSIONATE MEMBER OF RE-ENACTMENT CREW THE VIKINGS AND MEMBER OF UK METAL BANDS RAVENAGE AND CRYPTICAGE, ABOUT WHAT IT FEELS LIKE TO DON THE HORNEDED HELMET AND RELIVE THE VIKING ERA...

HOW DID YOU BECOME INVOLVED IN VIKING RE-ENACTMENT?

"I was working in a pub in York where the landlord was helping a group to build a longboat. To launch a charity they were going to take a longboat made of fibreglass from York to Stamford Bridge to commemorate a battle that took place in 1066 there. It sounded like a laugh and I'd always been interested in history so I joined them in what can only be described as an adventure. The first thing we did was to fill my new drinking horn with vodka and get hammered. It was one of the best experiences of my life."

WHAT IS IT ABOUT VIKING CULTURE THAT RESONATES SO STRONGLY WITH YOU?

"It harks back to a time that conjures up honour and heroes. When you read the great sagas and old tales of men being great adventurers and mighty warriors, and you realise this is history and not something from a Dungeons & Dragons book, that's when it becomes so appealing. There is great humour and humanity about the people who lived in this period. They get drunk, they fight, they love. It's refreshing when you've been forcefed Christian ideology for so long."

Visit www.vikingsonline.co.uk for more info.

Crimfall: a Viking horde
with twin vocals

EPIC TALES

FIVE ESSENTIAL RELEASES EVERY
VIKING SHOULD PACK WITH THEIR
DRINKING HORN.

BATHORY

HAMMERHEART, 1990

Arguably the ultimate, artful expression of Viking mythology through heavy music, this masterpiece is so powerfully evocative, the listener can almost feel the icy Norse winds as monumental riffs and epic melodies cascade from the speakers.



ENSLAVED

ELD, 1997

Undeniably extreme but with an edge of near-psychedelic invention that set them firmly apart from their black metal countrymen, Enslaved's take on the Viking era was a windswept but laudably cerebral affair. Their steady journey into the prog stratosphere began in earnest right here.



MOONSORROW

KIVENKANTAJA, 2003

Heathen metal from the frozen wastes of Finland, Moonsorrow's sound is overwhelmingly epic in scope and a true voyage into the heart of ancient times. Brutal and beautiful in equal measure, this grandiose masterwork exuded the Vikings' spirit of adventure via wild, creative audacity.



TURISAS

THE VARANGIAN WAY, 2007

A concept album about Vikings travelling from their Scandinavian homeland to the Byzantine Empire, the second Turisas album married vibrant narrative to unashamedly theatrical metal bombast. Anthems like *To Holmgard And Beyond* and *Five Hundred And One* placed us at the heart of the action.

AMON
AMARTHTWILIGHT OF THE
THUNDER GOD, 2008

Firmly rooted in their trademark melodic death metal, Amon Amarth's seventh album took the Swedes to new heights of popularity, not least due to the sheer victorious aggression of neck-wreckers like *Guardians Of Asgaard* and the insanely catchy title track.



"IN NORWAY, WE'RE TAUGHT ABOUT THE VIKING AGE BUT WITH A SENSE OF DISTANCE, AS IF IT'S A PART OF HISTORY THAT HAPPENED SOMEWHERE ELSE AND THAT WE SHOULDN'T GET TOO INVOLVED IN"

ENSLAVED'S IVAR BJORNSON ON DISCOVERING HIS ROOTS

People look backwards, maybe in a romantic way, and they may think, 'Well, maybe there's a better way than what we have now' and I genuinely subscribe to that too as well. Hopefully that will stick with some people and inspire them. Hopefully some people do take something from it and maybe go on and find out more about where they come from, their own culture and ancestry. Maybe we can identify the popularity of Viking and pagan metal with some small groundswell of people, not just in metal but in society in general, that are embracing a different outlook on life."

"It is a natural relationship and they're valid parts of the metal culture," says Ivar Bjørnson. "It's like in sport: you have boxing and you have chess. Different ways of using the brain. We stopped describing ourselves as Viking metal because it became something else, something more jolly! We could've put a sticker on our album saying 'No accordions! No jumping around in the forest!' Ha ha! But the Viking mindset is still present in what we do. In one way we've come full circle, using that ancient language but now it's a very contemporary and present comment about existence. It's not a revivalist thing. We're very happy with electricity and the wonders of the world, but there's a lot of things in the realm of thinking and human potential that can be explored through this stuff."

Metal's status as the music of the outsider, the dispossessed and the disillusioned has always been at the heart of its longevity and perennial appeal to those of us who feel that the societal status quo needs a gleaming broadsword shoved briskly up the shitpipe on a regular

basis. And whether you connect with Viking metal from a straightforward musical standpoint or on a more profound philosophical level, it seems reasonable to conclude that there is simply more to stir the blood, fire the imagination and nourish the soul within the brutal grandeur and otherworldly allure of Viking mythology than within any comparable period of human history. And beyond that, of course, if you can't relate to the idea of being a Viking with a warrior's heart pounding in your chest as you set sail with the promise of new horizons, bloody triumph and an extravagant, mead-fuelled banquet at every possible opportunity then you are almost certainly not doing this heavy metal thing properly. Ultimately, people need a healthy dose of inspiration to help them along life's meandering path. People need heroes, and the Vikings fit that bill perfectly.

"I think you've pretty much hit the nail on the head there," concurs Johan Hegg. "I think it's the epic sagas, the epic stories. For me at least, that's what makes it work. There's so much emotion and grandeur in there, but also brutality. It goes so well with the music. If I had to guess, I'd say that's why people seem to embrace it so much. They're tales from a simpler time, I think. I also think that people get fed up with all the evil imagery. I don't think people in general go around pretending to be evil all the time. I think most metalheads want to be more about partying, and in that aspect Vikings are exceptional role models because they were really fucking good at that!" ✚

AMON AMARTH HEADLINE HAMMERFEST IN MARCH AT PONTIN'S, PRESTATYN, NORTH WALES. ENSLAVED PLAY METAL HAMMER'S DESTROYERS OF THE FAITH TOUR IN MARCH. CHECK LIVE EVIL ON PAGE 133 FOR FULL LISTINGS

Enslaved's Ivar Bjørnson:
accordion-free zone!

SPINEFARM RECORDS PRESENTS...

storemags.com



SOEN 'Cognitive'

Debut studio album from the new outfit featuring former members of Opeth & Testament. With Dave Bottrill's (Tool, Muse) studio wizardry, Soen's progressive pedigree is beyond reproach, as first single/video 'Savia' shows...

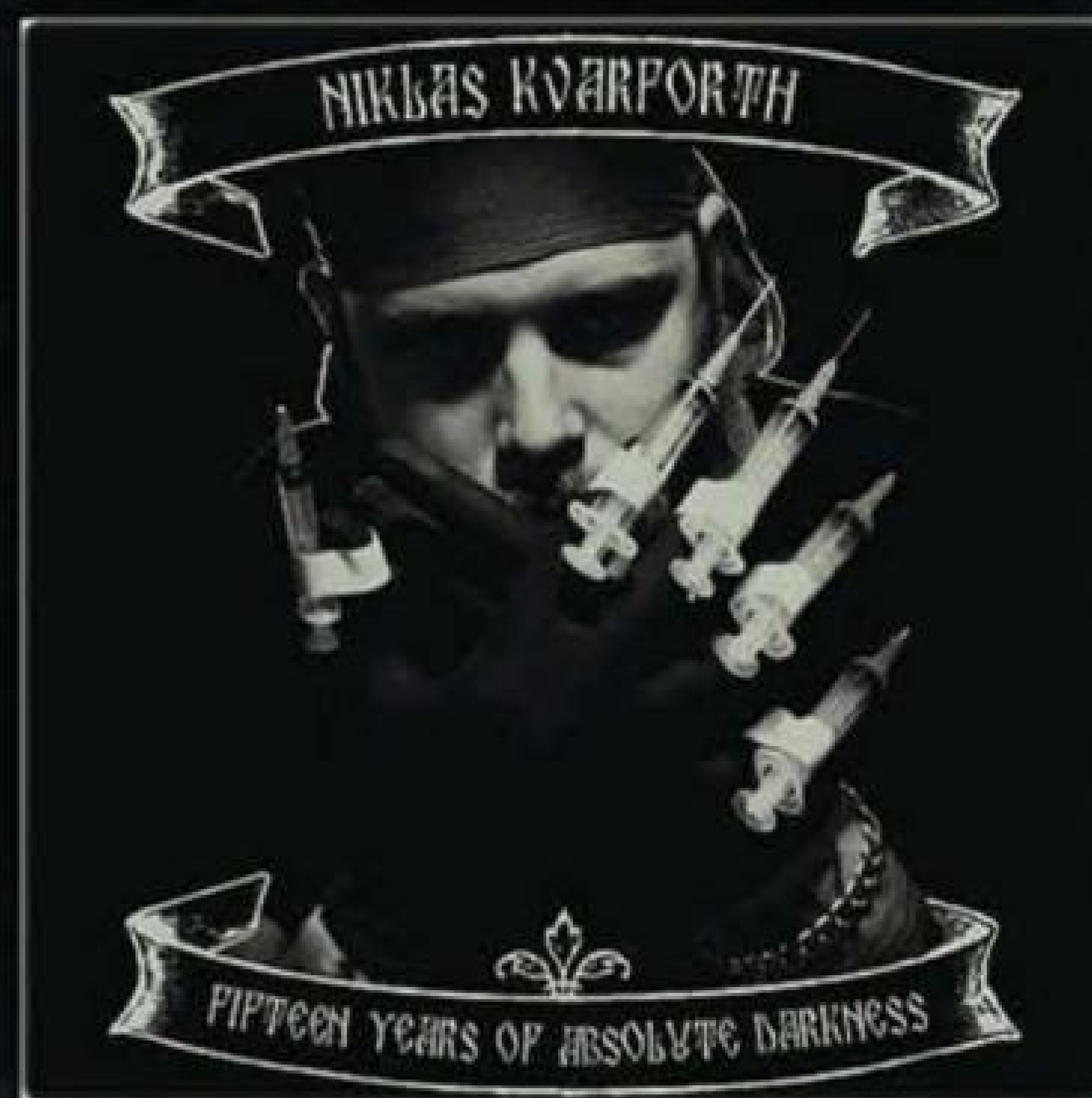
Out Feb 13th



SWALLOW THE SUN 'Emerald Forest and the Blackbird'

New studio album from the Finnish Lords Of Light & Shade. Expansive, atmospheric, haunting & heavy, this is STS pushing themselves harder than ever before... Includes 'Cathedral Walls' feat. Anette Olzon from Nightwish

Out Feb 6th



NIKLAS KVARFORTH '15 Years Of Absolute Darkness'

A midnight journey through the musical archives of the Shining superno; a 2-disc collection highlighting the many & varied projects this gloriously twisted front-man has been involved with over the years.

"Join me in my celebration of DEATH!"

- Niklas Kvarforth

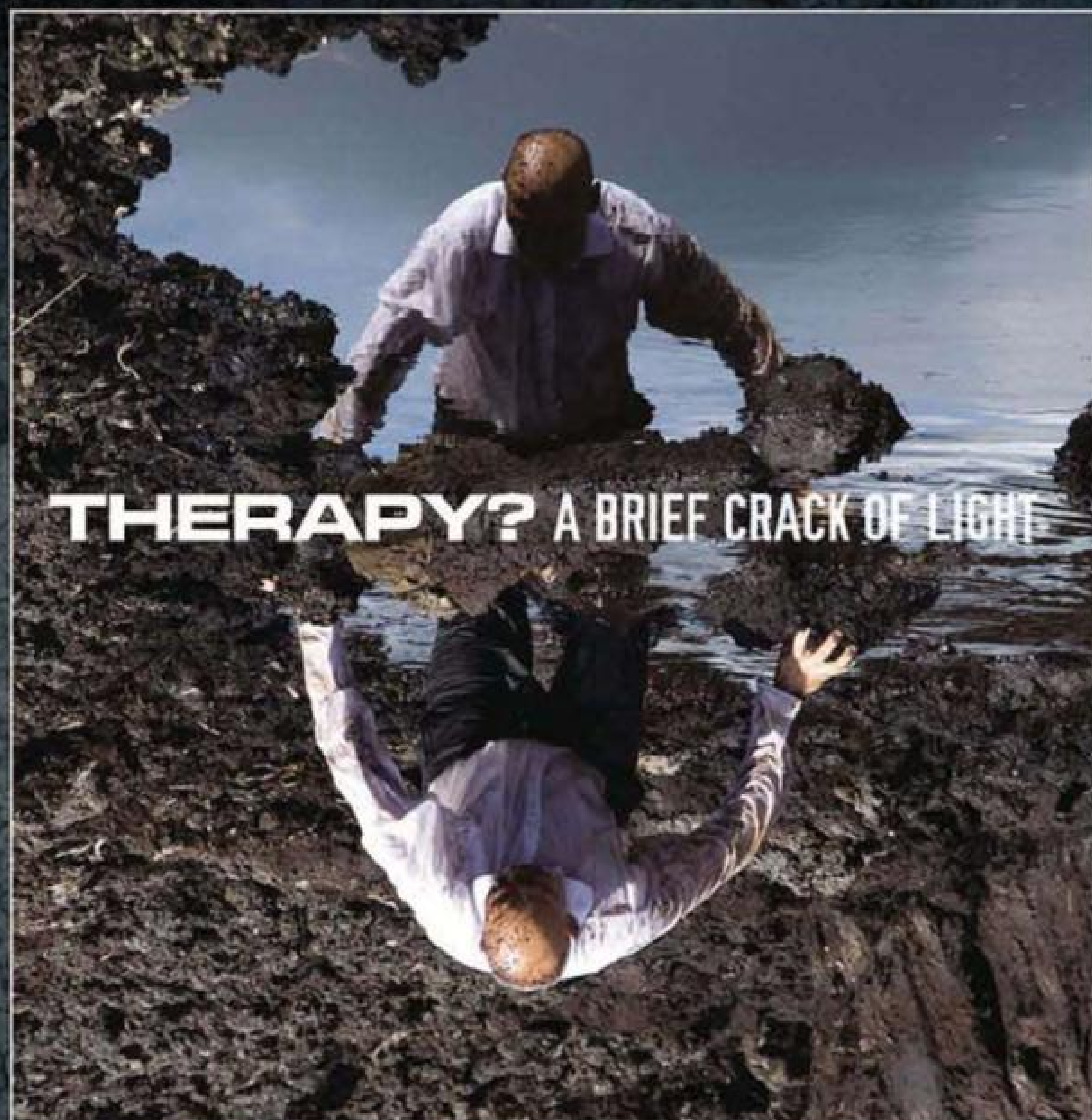
Out now!

hmv
hmv.com

SPINEFARM
records

www.spinefarmrecords.co.uk

www.facebook.com/spinefarmrecordsuk



THERAPY? A BRIEF CRACK OF LIGHT

THERAPY? | A BRIEF CRACK OF LIGHT

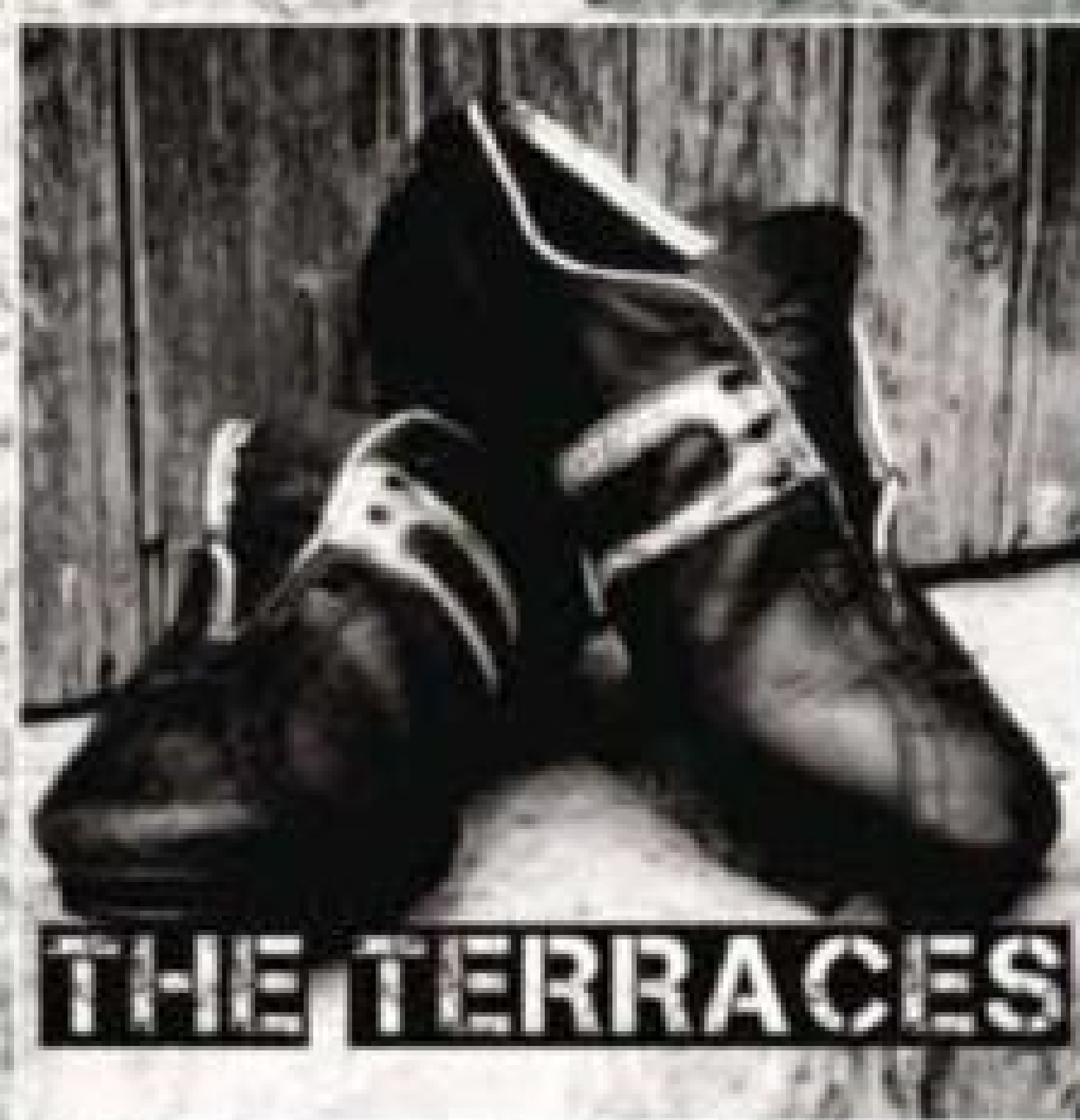
www.therapyquestionmark.co.uk



CRIMES OF PASSION
TO DIE FOR
www.copmusic.net



DEAR SUPERSTAR
DAMNED RELIGION
www.dearsuperstar.co.uk



THE TERRACES
www.theterracesrock.com



KEVIN RIDLEY
FILLING IN THE SPACE OF JAGGER
<http://kevinridley.groovemachine.net>

BLAST
RECORDS

ALSO AVAILABLE AT WWW.GLOBALMUSIC-SHOP.COM

DR2
RECORDS

OUT NOW



SABATON

Bombastic, anthemic and packing one of the most spectacularly fun live shows on the planet, Swedish power metal heroes Sabaton are fast becoming living legends.

WORDS: DAVE LING

Like most Scandinavians, Pär Sundström might not recognise the phrase 'to fly by the seat of one's pants' – to reach a miraculous

conclusion by completely accidental means – but that's exactly what the bass player and his group Sabaton have achieved.

As 2011 drew to a close the Swedes performed a critically acclaimed, sold-out show at London's Koko, the culmination of a remarkable year that saw the power metallers triumph in the Breakthrough category at last year's *Metal Hammer* Golden God awards. Seven albums into a career that had always seemed unlikely to blossom on this side of the North Sea, Sabaton have succeeded in carving out a niche as a hugely popular international attraction. And yet, just over 10 years ago, they were little more than a figment of the overactive imaginations of two school friends.

"Daniel Mullback and I were both long-haired 14-year-olds, so we decided to make a band – only neither of us could play an instrument," relates Pär. "We were introduced to this supposedly 'evil' guy, the kind that butchers cats in his house and has walls covered in blood. Although he turned out not to be nothing of the kind, he joined and of course it was good for our reputation. But then, for the next year, nothing happened. We had artwork but we didn't



rehearse and there were no gigs. We didn't do anything – we *couldn't* do anything, because we were completely crap; utterly worthless."

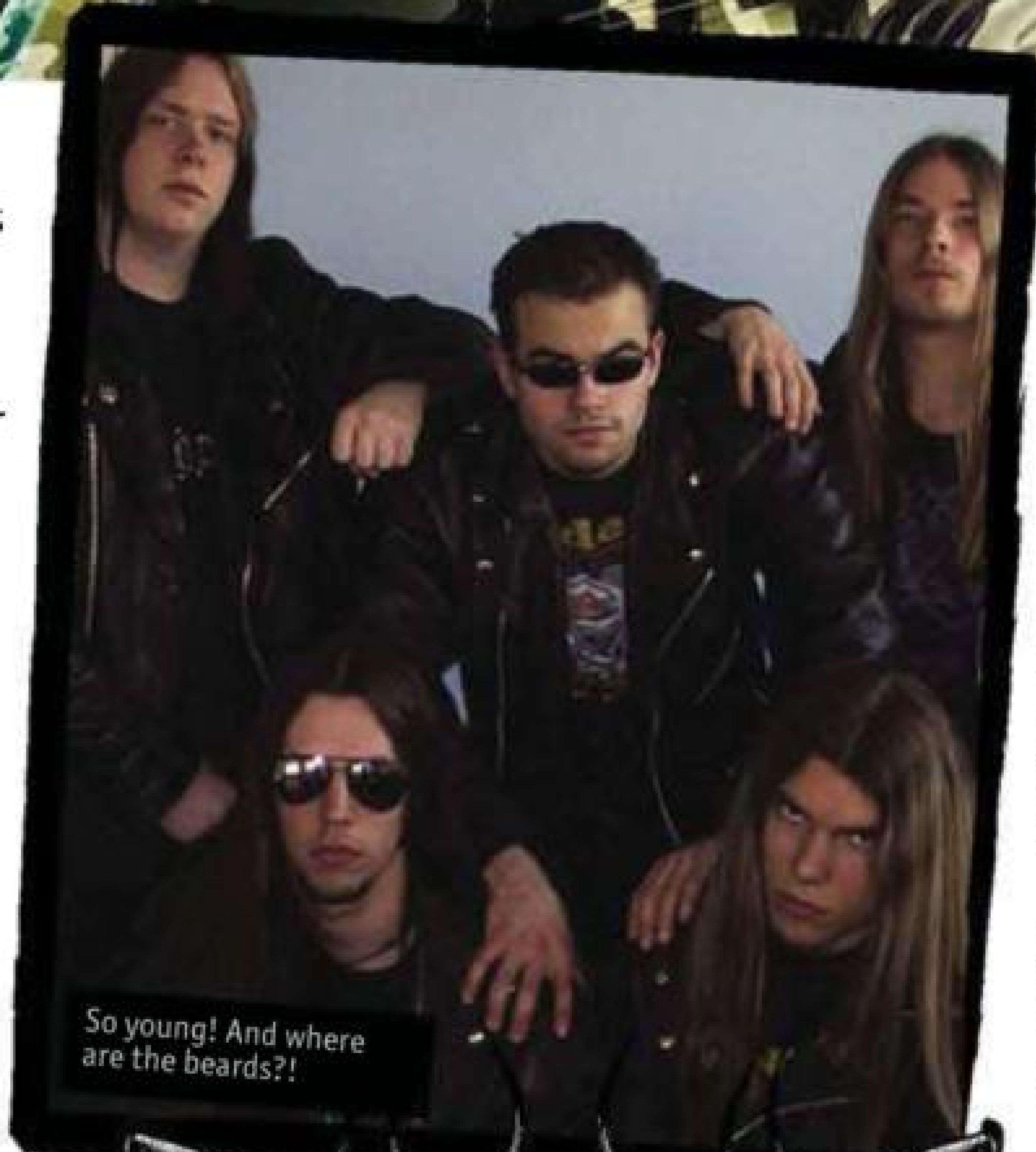
"We even went along to the Sweden Rock Festival and handed out demo-tapes that were blank," he chuckles. "It was ridiculous – we had band photographs, but there was no music. Amazingly, though, we managed to build up some hype without even playing a gig."

An early turning point was a meeting between Pär and Daniel, who by this point had taught himself to play the drums, and Joakim Brodén, Sabaton's eventual frontman.

"At the time, Joakim was a church organist," recalls Pär, fully aware of how dumb this statement must sound. "We didn't even really have a band, but what the fuck... we took him in."

"Oh man, those first rehearsals," continues the bass player, voice trailing off whilst attempting to convey the group's ineptitude. "We had shitty songs. Everything was really, really bad. But Joakim had this instrumental song that he'd written and he played it to us over and over again. It made us think: 'Fuck, this guy is actually a great songwriter.' So we hired the church organist."

Later entitled *Shadows*, the song concerned was inspired by The Nazgûl, the Dark Riders from Tolkien's *The Lord Of The Rings*. The track would eventually find its way onto *Metalizer*, the band's intended full-blown debut, which to their immense frustration was shelved by their record label for five





Joakim Brodén:
in uniform



years. But, back in 1998, Sabaton had a far more immediate problem.

"None of us could sing!" chuckles Pär. "I had handled a few of the early songs myself but I really, really sucked. We tried to find a singer with absolutely no luck, and then Joakim made his own attempt." The bass player laughs again. "Even with Joakim we still sucked. The difference was that we sucked in an interesting way. He has a very special and unique voice. It was good enough for what we needed."

Somebody suggested entering a local talent competition. "To apply you needed a demo," recalls Pär. "We didn't have the time to record a whole song, but taped a minute of music on a



album about warfare.' We knew that we had something very special. This was not just some local small-time band anymore."



It was time to find a new record deal. However when Pär placed a call to Nuclear Blast, the label that would eventually sign Sabaton in 2010, he was dismayed to be informed: "This band will never become anything." "I still find that pretty amusing," he now smirks.

Instead, the band signed a deal with Black Lodge Records, a far smaller company from Sweden. That the song *Primo Victoria*, which

"WE MET THE KIND OF GUY WHO BUTCHERS CATS... HE JOINED THE BAND"

✠ PÄR SUNDSTRÖM ON SABATON TAKING SOME EARLY RISKS ✠

cassette and submitted it the day before the deadline. We sucked. But some people said that we were good and it inspired us to keep going."



In 2000, Sabaton entered a second band competition – the same event that had helped to set Europe on their way some years earlier. Out of 40,000 musicians they came first. Their response was to take things a little more seriously. Following the release of a debut album called *Fist For Fight*, which pooled the results of two demos, the band brought in another former school friend, Daniel Mühr, as a full-time keyboard player, freeing up Joakim Brodén to concentrate on his singing.

With their intended debut album proper, *Metalizer*, still gathering dust on the shelves of Underground Symphony Records, Sabaton were stuck in limbo. So in 2004 they booked some recording time at Abyss Studios in Pärby, a facility owned by Peter Tägtgren of the bands Hypocrisy and Pain.

"There was just one problem – we hadn't written the songs yet," rues Pär. "We had some basic ideas but there were still no lyrics."

With their usual good fortune, just like an anvil in a cartoon, a career-defining moment was about to drop onto Sabaton's heads.

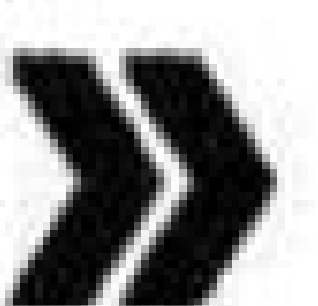
"The night before we were scheduled to start recording, Joakim and I were drinking and watching *Saving Private Ryan*," relates Pär, who found himself making a mental connection between the apocalyptic power of heavy metal and director Steven Spielberg's Academy Award-winning 1998 blockbuster, the deafening first half an hour of which attempts to recreate the living hell of World War II's D-Day beach assault of the invasion of Normandy.

"We used the idea on a song called *Primo Victoria*, and I still recall sitting in the studio during the playback and being blown away by how well it had worked," he recounts. "That was the moment at which I realised that Sabaton would be my life's work. Before too long we also had another song called *Panzer Battalion* and I said, 'OK, let's make the whole

means 'First Victory', should become the title track of the album was a complete no-brainer. Produced by Peter Tägtgren's younger brother Tommy, the group's second release represented solid improvement over the fairly rudimentary *Fist For Fight*. From this point on, Sabaton would almost exclusively align their power-metal riffs to military-themed imagery.

"Nobody can dispute that warfare is a reality, and we wanted something with a connection with the real world," explains Pär. "The invasion of Normandy changed the entire face of the planet – it was subject matter that everybody knew about and of course musically speaking there was a tie-in with loud explosions, violence and bloodshed, so it made complete sense."

However, besides singing about Operation Desert Storm on *Reign Of Terror* and the Vietnam conflict with *Into The Fire*, *Primo Victoria* also introduced an alternative Sabaton tradition. The first of a trilogy of celebratory tunes, its final song, *Metal Machine*, was a full-blown hymn to metal, with lyrics sewn together from songtitles by the band's heroes such



When pyro meets C4...

Metal on metal

THE FACTS

YEARS ACTIVE
1999 - PRESENT

MEMBERS

JOAKIM BRODÉN Vocals
OSKAR MONTELIUS Guitar
RIKARD SUNDÉN Guitar
PÄR SUNDSTRÖM Bass
DANIEL MULLBACK Drums
DANIEL MYHR Keyboards
RICHARD LARSSON Drums (1999-2001)

STUDIO RELEASES

FIST FOR FIGHT 2000
PRIMO VICTORIA 2005
ATTERO DOMINATUS 2006
METALIZER 2007
THE ART OF WAR 2008
COAT OF ARMS 2010

WEBSITE
WWW.SABATON.NET



CREW

Christian 2006
WWW.SABATON.NET

storemags.com

SERVE
ICE COLD



ICE COLD

See our websites: www.jagermeister.co.uk and www.jagermusic.co.uk

For all UK enquiries www.cellartrends.co.uk

drinkaware.co.uk

as Iron Maiden, Manowar, Metallica, Rainbow, Dio, W.A.S.P. and many more. On subsequent albums they did likewise with fists-in-the-air sequels *Metal Crüe* and *Metal Machine*.

"It was important to prove that although Sabaton sings brutal songs about war, that's not the only reason we exist," he explains. "The most important thing about us is our music – the lyrics are secondary. We are a heavy metal band and we love to party."

"When you only listen to a song like *Rise Of Evil* [from *Primo Victoria*, which addresses the rise of the Third Reich and World War II's commencement] you'll see us in one particular light," he elaborates. "We want to erase that



address such issues as al-Qaeda and the Taliban (via the song *In The Name Of God*) and even the peacekeeping forces of the United Nations (courtesy of *Light In The Black*).

"That was early in our career, before we took the time to think things out," he replies. "Now we have realised the consequences of writing about such matters. It's OK to write about the Nazis being bad guys, but something that's happening in the world right now is a lot more difficult. If something appears interesting then we must decide whether or not it'll affect anybody. In the past we've been accused of being neo-Nazis or extreme Right Wing activists – communists, even – but read the lyrics; you

"WE HANDED OUT DEMO TAPES THAT WERE BLANK. IT WAS RIDICULOUS."

✠ SABATON NEVER DID THINGS THE EASY WAY ✠

picture with our songs about heavy metal. We are not war-crazed fanatics. OK, we write lyrics about terrible things, but if you come to one of our shows you'll realise that the first rule of Sabaton is always to have fun. It's possible to sing about bad things with a smile on your face."

When *Primo Victoria* found its way into the market in early 2005, the European power metal scene was still in its infancy. "The sales were tiny but the reviews let us know that we were doing something that people liked," opines Pär, who dipped into his own pocket to finance a European tour with Edguy and Dragonforce in 2006, a run of dates that brought Sabaton to the UK for the first time. A spot at the Bloodstock festival three years later was another memorable milestone.

"We're tight friends with Dragonforce," says Pär, alluding not only to the tours the two bands have played together but also the fact that Frédéric Leclercq deputised onstage with Sabaton for Rikard Sundén when the rhythm guitarist became a father. "Every time we come to England they show up. Sam [Totman, guitarist] always

says he is such a great fan of ours that he will steal our songs and speed them up for their own albums so that nobody will notice!"

Pär admits that working within Sabaton's own well-defined parameters of combat-themed lyrics can sometimes be limiting but, as he reveals, the band can rely upon outside help.

"It's hard to find such legends [to turn into songs] from Swedish history books alone," he points out, "but our fans are amazing. For the *Coat Of Arms* album [in 2010] we asked them to send in ideas and we received more than 10,000 replies. Since then we've received as many again, but of course there's some duplication and some are just plain unsuitable, particularly the guys who said: 'You should do a song about *Star Wars*.' That doesn't make any sense."

"There are also people who want us to write about current conflicts, and that's something we really don't want to get into," he continues. "We're a historical band, not a political one."

Pär is perhaps forgetting that the band's third album, 2006's *Attero Dominatus*, did

will find our political beliefs very strange and complicated. We have addressed so many subjects, approaching them from all sides. For instance, we have taken the point of view of a soldier and of course those opinions must be expressed in a very aggressive way to make a point. But that doesn't mean Sabaton share the same beliefs as this fictional soldier."

Still in the realm of blurred boundaries, the *Attero Dominatus* album also includes a song, *Back In Control*, which was inspired by the 1982 conflict between Britain and Argentina over the Falkland Islands. With its lyric of: 'Orders from the iron maiden, get the islands back/Failure will not be accepted, call for artillery strike, launch attack', it refers to the nickname of the then-Prime Minister Margaret Thatcher, who sent a naval task force to successfully reclaim the territory for the UK. Between the two sides more than 900 casualties were suffered.

"That's another song that we wrote by trying to put ourselves in the position of a soldier – a British one who was just doing his job, having been sent there on behalf of his country," states Pär, obviously ill at ease with the conversation.

So Sabaton are not saying that the Falklands belong in British hands?



Joakim: remembering the first rule of Sabaton is always to have fun



Sabaton (clockwise from bottom left): Rikard Sundén, Joakim Brodén, Daniel Mullback, Oskar Montelius, Daniel Myhr, Pär Sundström



Goths Up Trees is so over. Metallars On Grass FTW!



OK, we take it back! We LIKE the army trousers!



"No, no, no!" he exclaims, horrified. "*Back In Control* is a song that we would no longer write today because it's too politically loaded. All we were trying to do was put ourselves in the shoes of a soldier sent to fight in a foreign land. It's not my place to say who rightfully owns the Falklands. I don't fucking know! Maybe in 50 years' time the song will make more sense."

It's a song that could never be performed in Argentina; certainly not if the band wanted to get out alive.

"That is true," agrees Pär wearily. "It upset a lot of people in Argentina, which is a place that we have a lot of fans. Ironically, though, a lot of our Argentinean fans discovered us thanks to that song, which in some ways is great. But I don't know what would happen if Sabaton went to Argentina now. We certainly wouldn't try to do such a thing without bodyguards."

Another reason for Sabaton's rise to prominence is the presence of Daniel Myhr's keyboards in their music. They're rightly proud of being a heavy metal band, but unlike many power metal groups the keys are not used as some secondary instrument. They're every bit as important as Oskar Montelius and Rikard Sundén's guitars.

"Absolutely," Pär nods enthusiastically. "Joakim's our main songwriter. When he writes, he doesn't even touch a guitar. Take away the keyboards from Sabaton and the band would definitely suffer. Remove any of our members and Sabaton would fall apart." »



ESSENTIAL LISTENING

THE ALBUMS EVERY METALHEAD SHOULD OWN

THE ART OF WAR

BLACK LODGE, 2008



In some ways it was fitting that Sabaton, a band with a historic warfare fixation, hailing from a nation that last fought a battle so long ago nobody

remembers it, would turn to an ancient Chinese military general for help with their defining statement. When it comes to a ruck the Swedes are a bit out of practise, you know? Sabaton named their fourth album after a book by Sun Tzu, the keyboard-lifted metal of *Ghost Division*, *Panzerkampf* and *The Price Of A Mile* embellished by a spoken-word segment from the 2,500-year-old tome. Its combination of big riffs, heroic choruses and rousing song structures has yet to be surpassed.

METALIZER

BLACK LODGE, 2007



Sabaton had almost abandoned hope of this album ever getting released. Finally issued after five years, *Metalizer* is a combination of the band's demo tapes and superior

re-recordings of the same material. Lyrically, it's different to the albums that made their name, with subjects such as motorcycles (*Hellrider*), Vikings (*Thunderstorm*) and Christianity (*Burn Your Crosses*). The songs are also perhaps a little pacier than we are accustomed to. As such it's an anomaly in their catalogue, but don't assume the worst. Although the band were still trying to settle upon a style, there's plenty here that's worth seeking one's teeth into.

COAT OF ARMS

NUCLEAR BLAST, 2010



Aligned to a harder than ever sound and the promotional push of a heavyweight record label, Sabaton's sixth album was also their first to make the charts outside

of Sweden. Besides improving levels of writing and performance and Joakim Brodén's unique vocals, Sabaton were researching their subjects better than ever. The lyrics to *Wehrmacht*, for instance, were based on testimonies of survivors of the Nazi soldiers' atrocities. This made the likes of *The Final Solution* ('Sent away on a train on a one-way trip to hell/Enter the gates Auschwitz awaits') all the more harrowing. At least the mood was lightened by the endearing foolishness of *Metal Ripper*.

WORLD WAR LIVE: BATTLE OF THE BALTIC SEA

NUCLEAR BLAST, 2011



This beautiful package includes all of Sabaton's live favourites spread across two CDs and a DVD. Recorded at various locations in 2008 and 2010, it includes anthems such as *The Price*

Of A Mile, *Uprising*, *Screaming Eagles*, *Primo Victoria*, *Metal Machine*, *Coat Of Arms* and *Cliffs Of Gallipoli*. It's an indispensable souvenir of Sabaton's well-honed capabilities as a live act, though we could have done with less between-song waffle (especially as Joakim often addresses the audience in Swedish).

THE PLAYLIST

THE FIVE TRACKS YOU NEED

METAL MACHINE
(PRIMO VICTORIA, 2005)

BACK IN CONTROL
(ATTERO DOMINATUS, 2006)

GHOST DIVISION
(THE ART OF WAR, 2008)

CLIFFS OF GALLIPOLI
(THE ART OF WAR, 2008)

UPRISING
(COAT OF ARMS, 2010)

JOAKIM BRODÉN
AAA



This line of discussion leads to an important statement from Pär, who doesn't attempt to hide the shambolic way the band have clawed their way to a rather enviable current position.

"The current lineup has been together since 2005 when Daniel [Myhr] took over the keyboards, but apart from his addition we haven't changed a single member. When we started out we were complete shit. The reason we have improved and become successful is obvious – everybody in Sabaton plays their part. If you invited me to a party, all six of us would turn up. We are completely inseparable.

"Too many of today's bands are formed around a great drummer or guitarist," he



Though thrilled by the possibilities ahead, Pär, who reveals that his band will perform more than 200 shows in the coming 12 months, owns up to astonishment at the way Sabaton now look set to take off in the UK.

"From the first time we came over, we were told: 'Sorry, but your kind of metal will never work here.' I always thought that was bullshit," he frowns. "The bands that fail – or the ones who play just one British date, in London – just are not trying hard enough. I don't accept that a single UK show is sufficient, which is why we did six in December. That's the minimum that we'll always do, but although they all sold out it's tough. Playing in Germany is a walk in the

"IF YOU INVITED ME TO A PARTY, ALL SIX OF US WOULD TURN UP. WE ARE COMPLETELY INSEPARABLE"

✠ PÄR EXPLAINS THE SABATON BOND ✠

believes. "But then you see them onstage and there is no magic. The essence of our band isn't that we are the greatest musicians, more that we are the closest friends it's possible to find on this Earth. We are more in tune with one another than most family members; for a third of our lives we've had this very special bond."

Sabaton's fifth album, 2008's *The Art Of War*, is regarded by many as their first real masterpiece. Based on the book of the same name by the Chinese military general Sun Tzu, its highlights included *Price Of A Mile*, inspired by WWI's Battle of Passchendaele – a subject that Iron Maiden had also addressed five years earlier on *Dance Of Death*.

However, it took 2010's *Coat Of Arms*, Sabaton's debut for Nuclear Blast, to transform them into a genuine international competitor.

"So many doors suddenly opened for us," Pär enthuses. "Right at the start of Sabaton I'd be phoning magazines, asking if they'd interview

us, and the answer was always 'No.' And now we've won an award from *Metal Hammer* UK!"

One thing's for sure: Having won a *Hammer* award and with a growing audience in the UK, Sabaton's next album is crucial. Days away from heading into the studio to commence a seventh release, they stand on the verge of big things.

"For the first time we will be working with Peter Tägtgren as producer and engineer from the start of a project to its completion," reveals Pär proudly. "Peter's brother Tommy is going to co-produce and also for the first time in Sabaton's history we have enough time booked, also the right team to help us create something very special. That's really exciting."

Pär confirms that the new album has a tentative working title of *Carolus Rex* but won't be drawn on early internet reports that King Charles VII and the Northern War of 1700-1721 AD will form the basis of its subject matter.

"The songs are written, but we are still finalising the concept," he states. "People are saying it's about time that we wrote about wars in our own country of Sweden."

park compared to making an impression in the UK, but we've done several club tours and we always knew not to give up. Now that decision is starting to pay off." ✠

CAROLUS REX WILL BE RELEASED THIS MAY VIA NUCLEAR BLAST

THE FINAL WORD

OUR HEROES AS RATED BY THEIR PEERS

FRÉDÉRIC LECLERCQ
BASSIST • DRAGONFORCE

"I discovered Sabaton in 2006, on tour with Edguy and Dragonforce. Having just joined Dragonforce, it was my first tour with all these weird English people. We shared a bus with Sabaton. I've a lot of good memories and funny stories. We toured again in 2009 and had more fun, even if we were beat on the final leg of an 18-month tour. When Rikard became a dad in 2011, Sabaton asked me to help them as a guitar player. I was happy to go out with them for two weeks in Europe. It was great fun with great people; I enjoyed sharing the stage with them and playing their songs, but I refused to wear army pants! As far as lyrics go, the warfare thing isn't my thing, but I can see how some people can relate to it. I guess it's no worse than singing about Satan."



ARTIST

WWW.SABATON.NET



The Epic Musical Masterpiece

CD, Digipak & Picture Disc Vinyl

OUT 27.02.2012



'Huge production, razor sharp riffs and the incredible vocal talents of Emily Alice Ovenden, The Serpent's Curse is a real light in the darkness of mediocrity'
Zero Tolerance

ALBUM LAUNCH SHOW

+ The Mariana Hollow

29.02.12 - The Borderline - London

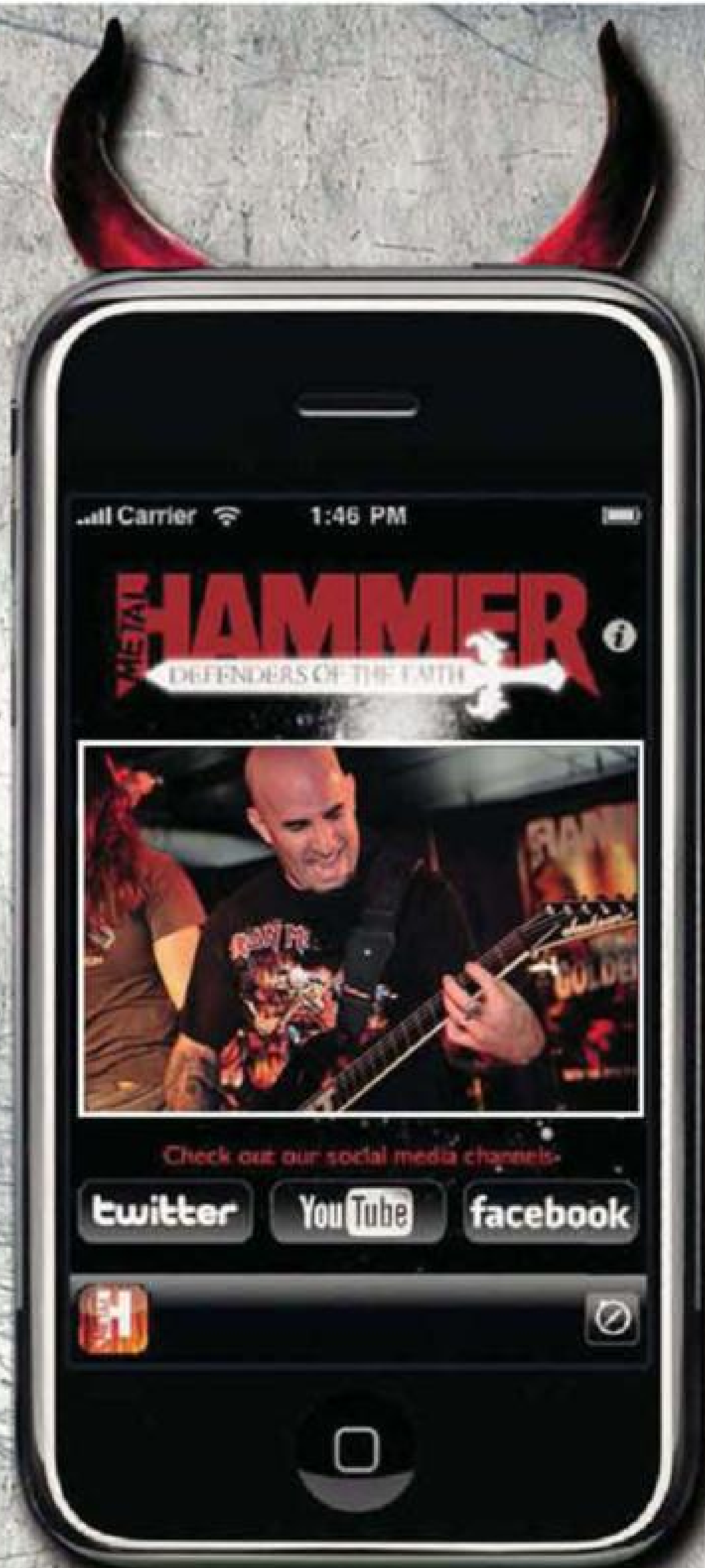
Orange Yard, Manette Street, W1D 4JP

SERENITY + PYTHIA

24.03.12 - Bogiez, Cardiff

25.03.12 - Underworld London

hmytickets.com & ticketweb.co.uk
pythiamusic.com



METAL GOES MOBILE!

METAL HAMMER
iPHONE
APPLICATION IS HERE!

Featuring...

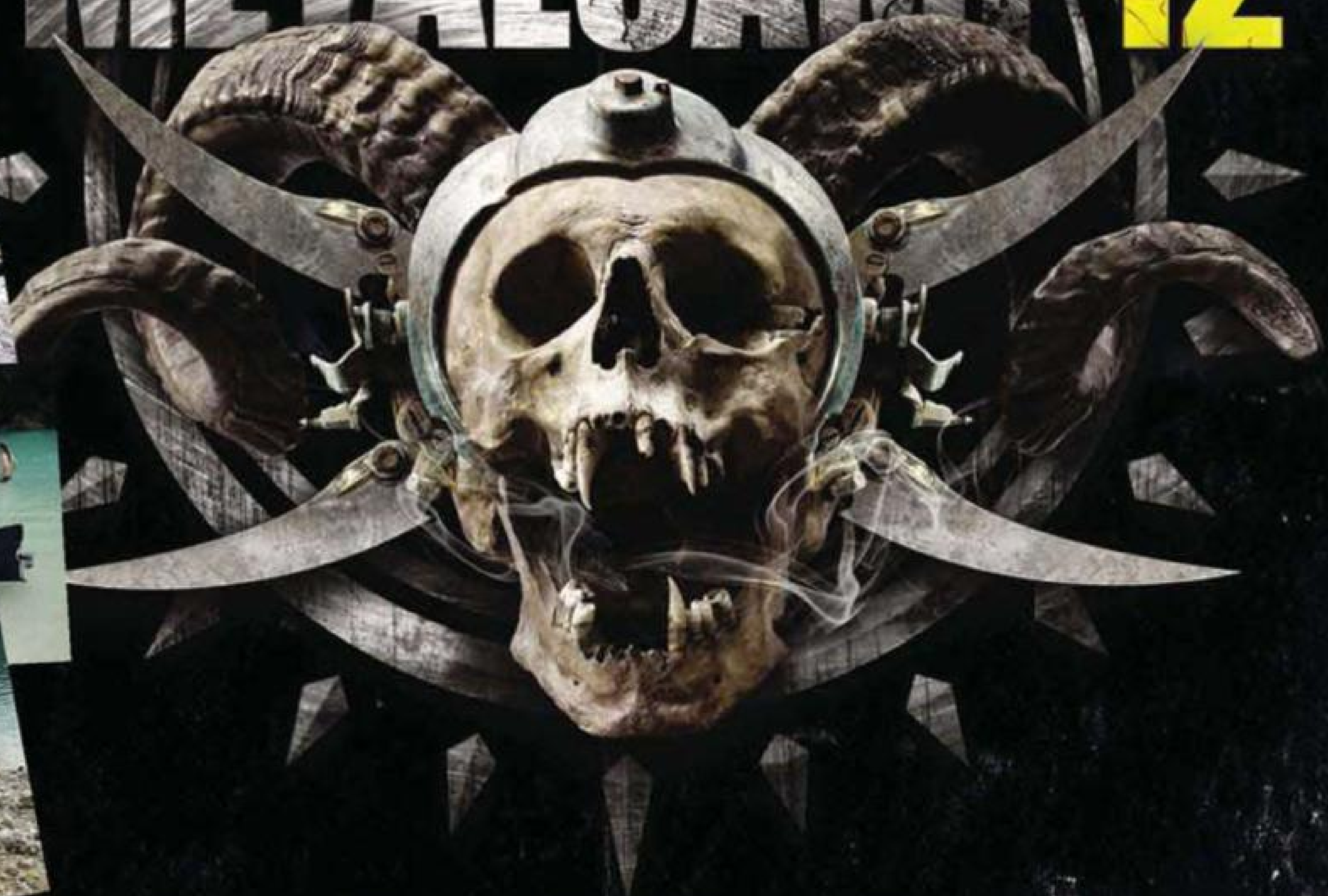
**News updates, video jukebox, podcasts,
playlists, gig listings and more!**

**AVAILABLE TO
DOWNLOAD NOW!**

WWW.METALHAMMER.CO.UK

HELL OVER PARADISE pt9

METALCAMP 12



HEADBANGER'S HOLIDAYS

A NEW ERA OF METAL FESTIVALS...

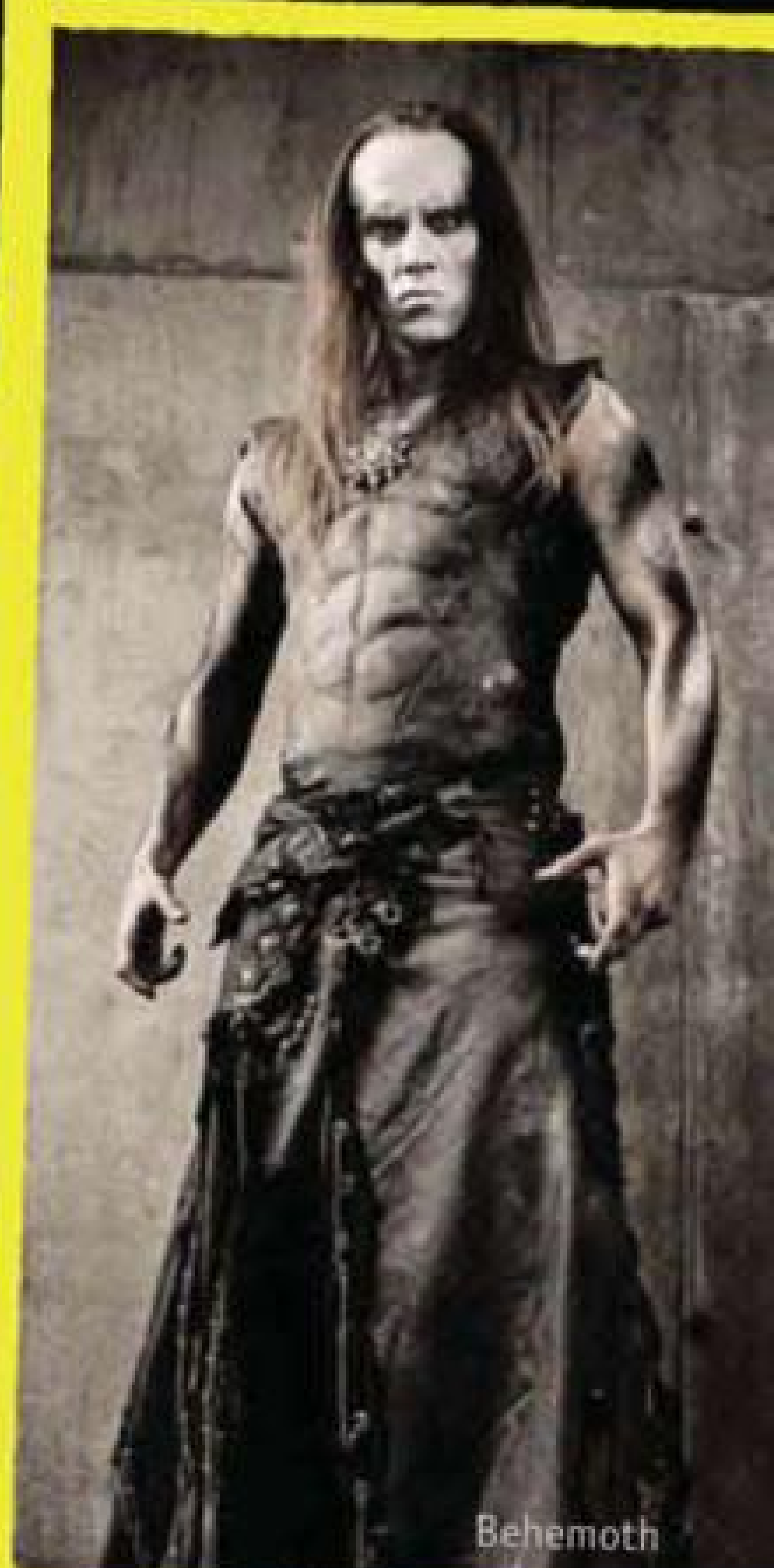
WHY THE FACE OF THE EUROPEAN
METAL FESTIVAL IS CHANGING FOREVER
- AND WHY YOU SHOULD GET STUCK IN!



Amon Amarth



Hatebreed



Behemoth



Paradise Lost



Megadeth

CAN'T DECIDE WHETHER TO SPEND THAT HARD-EARNED DOLLAR ON AN ACE METAL FESTIVAL OR A NICE, RELAXING HOLIDAY THIS SUMMER?

EASY. Do both! Thanks to those lovely people at Metalcamp, you can still enjoy an incredible festival lineup featuring some of the best metal bands from around the globe – but rather than having to haul your weary carcass through a soggy English field, you can instead kick back and relax in the refreshing and stunning surroundings of Tolmin, Slovenia! Home to breathtaking mountain views, lush greenery, beautiful rivers and beaches, Tolmin is one of the most attractive locations in Europe, providing a fantastic background against which you can lose your shit to some quality bands!

The aim of this Headbanger's Holiday is to take the concept of what a great metal festival is all about and progress it to the next level. Metalcamp – and its awesome Croatian cousin, Metalfest – will look to provide quality bars, a glorious environment (in the case of Metalcamp, right between two mountain rivers, Tolminka and Soca, with two 'festival-owned' beaches to boot) and a sweet, family-friendly atmosphere. Plus, there's good food, decent-quality

beverages, a supermarket, great merchandise and so much more! Metalfest will be taking place right beside beautiful beaches and will mirror its sister festival in providing one of the most unique festival experiences in the world.

2012 will doubtless see the greatest Headbanger's Holidays to date, with Metalcamp Slovenia and Metalfest Croatia set to continue to establish their positions as two of the most exciting festivals on the continent.

Past years have seen the likes of Slayer, Mastodon, Airbourne, Meshuggah and Cannibal Corpse gracing the festivals' stages. This year you can watch Machine Head, Amon Amarth, Hatebreed, Paradise Lost and The Black Dahlia Murder at Metalcamp, and Megadeth, WASP, Fear Factory, Behemoth and Triptykon at Metalfest, plus many, many more.

Whichever you choose, you're guaranteed a classic lineup, a different kind of festival weekend and one of the best times of your life! All in all, it's a no-brainer.

Metalfest Croatia takes place in Zadar from June 2–5. There are cheap flights directly to Zadar. Metalcamp Slovenia takes place in Tolmin from August 5–11



METALFEST
OPEN AIR CROATIA

FESTIVAL AND TRAVEL INFO:

WWW.METALCAMP.COM & WWW.HR.METALFEST.EU

StoreMag.com



WWW.PEAVEY-EU.COM/WARRANTY



EXCLUSIVE WEBCAST

Enter to win a PXD™ Vicious™
Devin Townsend Signature Series
guitar signed by Devin Townsend!

IN ASSOCIATION WITH: **GUITAR**
WORLD



Equipped with:

EMG
PICKUPS

Kahler

Coffin Case

DEVIN
TOWNSEND

PXD™
Guitars



INNOVATION. AMPLIFIED.™
WWW.PEAVEY.COM

PXD™ Series guitars from Peavey are bred for extreme shredding and razor-sharp riffage, with super charged EMG® 81 and 60 active pickups bolstered to blistering levels by the Afterburner boost circuit. Shrouded in a black finish and entombed by Coffin Cases®, these sinister speed demons are outfitted with Kahler® tremolos or a multi-adjustable bridge with a killer string-through design.

THE GOSPEL

THIS MONTH'S GOOD,
BAD AND UGLY



122

MASTODON

Hammer discovers that Oslo holds a very special significance for the band as everybody's favourite progressive metallers do themselves some damage before sending Norway's capital into ecstasy.

ALBUMS

- 99 ANVIL
- 99 ATTACK ATTACK!
- 99 BAL-SAGOTH
- 101 BEHOLD! THE MONOLITH
- 99 BENEATH THE MASSACRE
- 98 BLEEDING THROUGH
- 101 CALIBAN
- 101 CENTURY
- 101 CIRITH UNGOL
- 101 ELUVEITIE
- 102 EVERY TIME I DIE
- 103 LAST WITNESS
- 104 MOLLO/MARTIN
- 105 MY RUIN
- 103 NAPALM DEATH
- 104 ORANGE GOBLIN
- 100 OZZY OSBOURNE
- 106 RAGE
- 105 REVOLTING COCKS
- 106 SAVAGE MESSIAH
- 105 SOEN
- 107 THERAPY?
- 106 VIRGIN STEELE
- 107 WOODS OF YPRES

LIVES

- 129 BLACK DAHLIA MURDER
- 129 BRUTALITY WILL PREVAIL
- 129 CHICKENFOOT
- 130 HAMMERFALL
- 129 NAPALM DEATH
- 128 SABATON
- 130 SAXON
- 129 SKELETONWITCH

SWAG

- 108 ENCYCLOPAEDIA OF HELL
- 108 JUDAS PRIEST BOX SET
- 108 ROMULAN ALE
- 108 SATANIC MOTHERFUCKER
- 108 TANK GIRL
- 108 ZILTOID PUPPET



96

SOULFLY

Max Cavalera dispenses with anger management on album eight.



98

BLEEDING THROUGH

Orange Country bruisers go back to their furious roots.



126

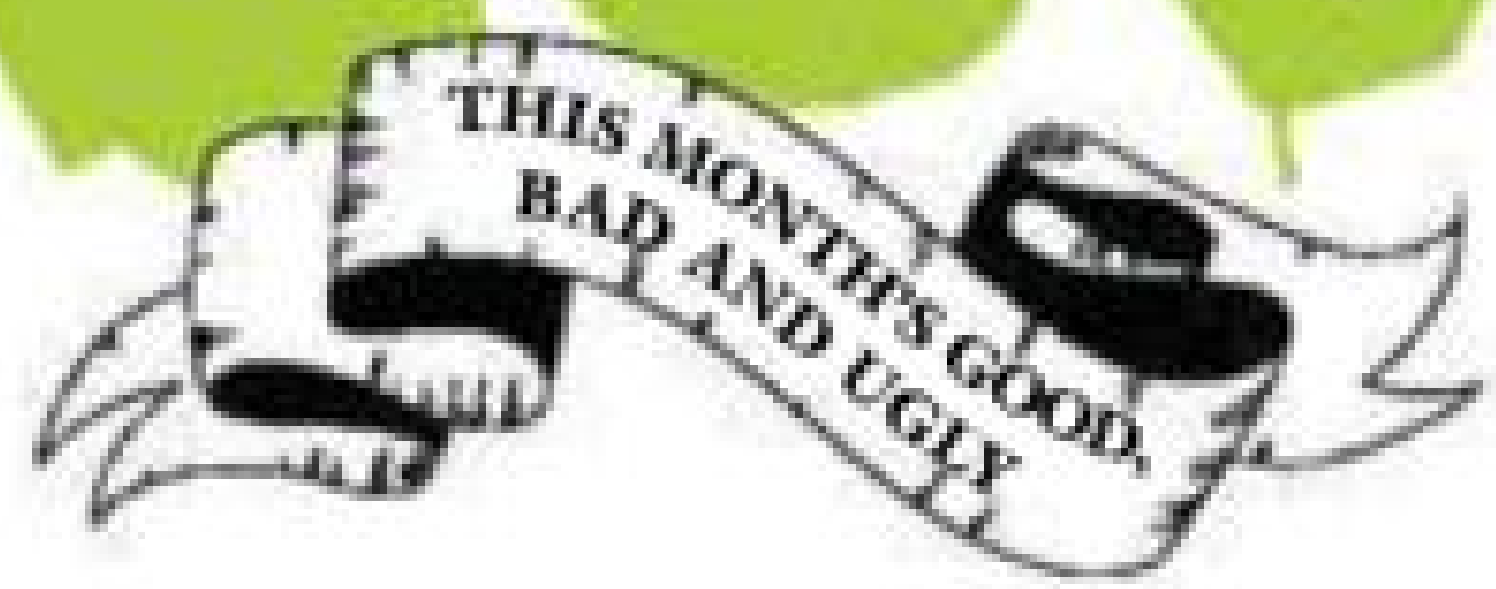
VAN HALEN

Dave and Eddie reunite and get intimate in New York

RATINGS GUIDE

- 1 TOTAL FUCKING BULLSHIT 2 STINKY PANTS 3 NOT WORTH BOTHERING WITH 4 STILL LICKING BALLS 5 GOT SOME QUALITY, NOT MUCH
6 DECENT EFFORT 7 DEFINITELY ONE FOR HEAVY ROTATION 8 SPEAKER-MELTER 9 ABSOLUTE GENIUS 10 TRUE CLASSIC, 'NUFF SAID

THE GOSPEL



SOULFLY

ENSLAVED

| ROADRUNNER |

Max Cavalera keeps the home fires burning

It's easy to take Massimiliano Antonio Cavalera for granted in 2012. As the driving force behind Soulfly, he's spent the last decade and a half successfully keeping several steps ahead of his first band's long shadow. His current outfit's seven albums to date have consistently pitched their ragged canvas tents somewhere between 'good' and 'utterly great', each combining knotted-fist noise with Lonely Planet-style excursions into world music and a strain of anarcho-spirituality that has placed him precisely halfway between Bob Marley and Steve Ignorant of Crass. But the halo glow of a new album from Brazil's favourite musical son seems to have dimmed in recent years. *Omen*, *Conquer*, *Dark Ages* have come and gone to mere murmurs of acclaim while lesser, trendier talents have been feted to the heavens. What's the poor guy got to do to ramp up the respect levels? Rejoin Sepultura?

It would be a pity if *Enslaved* prompted little more than a waft of disinterest, given that it keeps up the stratospherically high standards. It continues the back-to-basics approach of the last couple of Soulfly albums (and the two albums he's made as Cavalera Conspiracy with brother Iggro). The globe-trotting musical tourism has been largely parked in favour of a sound that's as bruising and brutal as a police crackdown on an illegal protest camp.

Max and his ever-shifting band of vagabonds and refuseniks – currently



featuring guitarist Marc Rizzo, bassist Tony Campos and drummer David Kinkade – start as they mean to go on. *Resistance* begins with a static crackle of guitar and a pounding drum that (deliberately?) echoes the Dead Kennedy's *California Über Alles* before exploding like a malfunctioning water cannon. The self-explanatory, death metal-tinged *World Scum* ratchets things up further courtesy of a blitzkrieg of double-bass beats from ex-Borknagar man Kinkade. Never one to hide his political light under a bushel, Max's laser-beam focus has never been more relevant. In another dimension, the likes of *Treachery* and *Legions* would be the soundtrack to the civil disobedience on the streets of Wall Street and the City Of London. The frontman has never sounded less than committed; here, his guttural roar on *Gladiator* comes over like a call-to-arms.



No Soulfly album would be complete without both cross-cultural flourishes (in this case a spot of Spanish guitar on *Plata O Plomo*) and the obligatory guest stars. Thankfully, he's left the stunt casting long behind (it's still not clear how or why Sean Lennon ended up on *Primitive*); here, it's DevilDriver's Dez Fafara and Cattle Decapitation's Travis Ryan who get the call up on *World Scum* and *Redemption Of Man* respectively. Elsewhere, Max keeps it in the family on *Revengeance*, roping in his kids Richie, Zyon and Igor Jr for a barely contained rant inspired by the death of stepson Dana Wells in 1998.

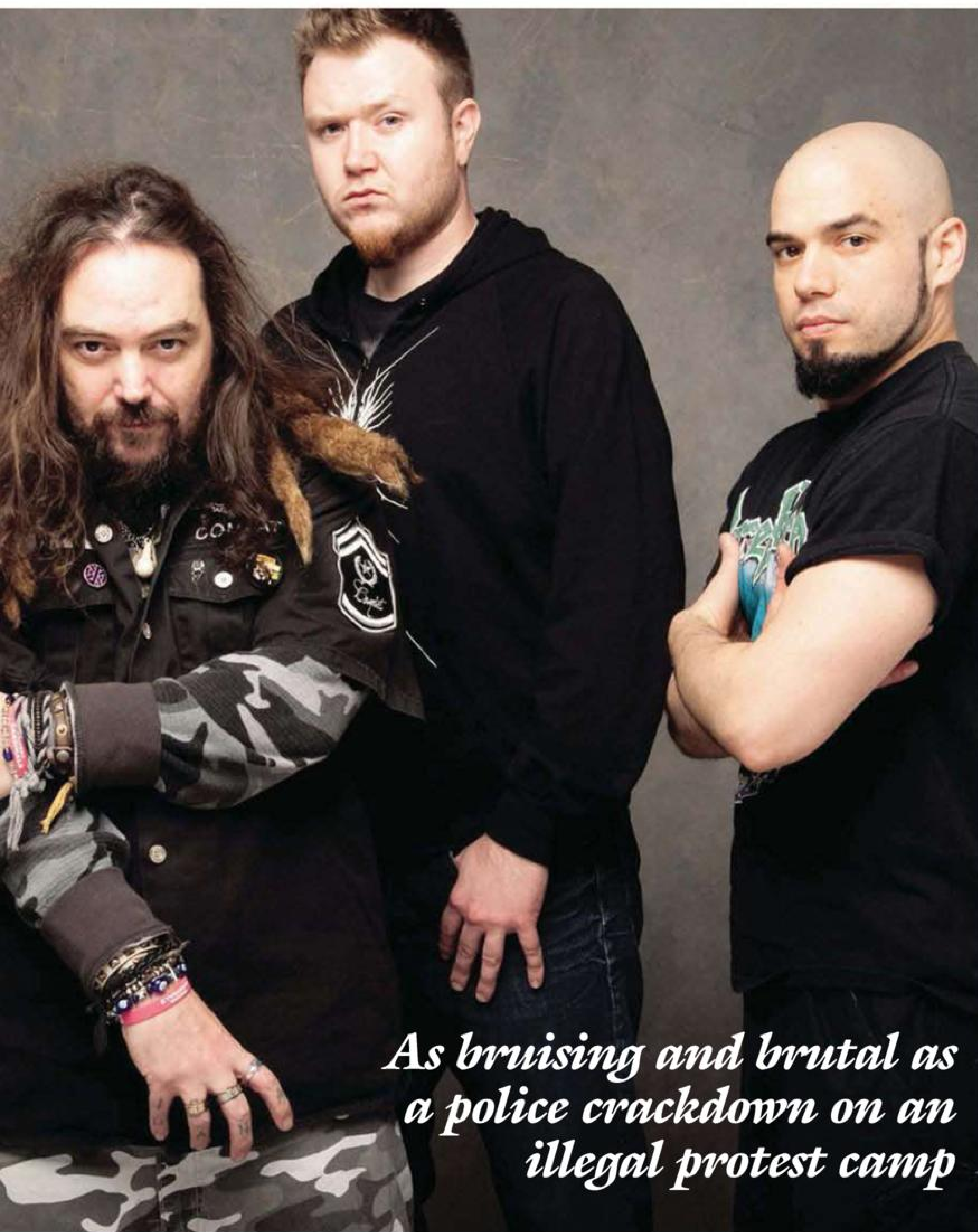
Whether *Enslaved* is Max Cavalera's passport back into metal's premier league remains to be seen, but if he carries on making

records this relevant and this life-affirmingly angry, ultimately that doesn't matter one bean.

DAVE EVERLEY

FACT

Max Cavalera is working on an autobiography with *Hammer* scribe Joel McIver, due to be published this year. Dave Grohl has written the foreword.



*As bruising and brutal as
a police crackdown on an
illegal protest camp*

THE MAX FACTOR FOUR MORE 'KEELAH' CAVALERA ALBUMS.



Sepultura
BENEATH THE
REMAINS - 1989

It wasn't their debut album, but this is where the legend started nevertheless: the corrosive thrash sound that turned the group into metal's first official Third World Superstars.



Nailbomb
POINT BLANK - 1994

Max Cavalera teamed up with Fudge Tunnel's Alex Newport for this one-off project that yoked the Seps' guttural roar to Fudge Tunnel's steel-plated intensity. A blast furnace of noise.



Soulfly
PRIMITIVE - 2000

Post-Sepultura, Max's vision was able to fully blossom on Soulfly's second album, somehow managing to find spiritual peace amid all the din. This was metal as true world music.



Cavalera Conspiracy
INFLKTED - 2008

Max patches things up with brother Iggor and strips things back to the punk-metal basics. Tough and ferocious, and the closest we look like ever getting to a classic Sepultura reunion.



Max Cavalera

| VOCALS, GUITAR |

**EIGHT ALBUMS IN, DOES IT
GET ANY EASIER TO WRITE
A SOULFLY RECORD?**

"It gets harder to think of new ideas, concepts and sounds. But it's also fun. I'm lucky I can shit riffs."

**HOW DO YOU DECIDE WHICH
SONGS END UP WITH
SOULFLY AND WHICH END
UP WITH CAVALERA
CONSPIRACY?**

"I always work with an old drum machine and an old four-track. I end up writing all of them and put them on different CDs. Later on, I figure out the riffs that should go to CC and the ones that go to Soulfly and some that don't go anywhere."

**WHAT'S IT LIKE HAVING
THREE OF YOUR SONS IN THE
STUDIO WITH YOU? DO THEY
EVER TRY TO BOSS YOU
AROUND?**

"It was a dream come true. I was the most proud papa ever. Me and Zyon worked on *Revengeance* early on. And then Igor came in and changed the entire song. With Zyon being mad, I had to get between them, tell everyone to cool off. We ended up using two of Igor's new riffs. In fact all of the rhythm guitars on that song are recorded by Igor."

**WHAT DID DRUMMER DAVID
KINKADE BRING TO THE MIX?**

"Extremity. Which is why I picked him. His double bass is wicked."

**WHO WOULD YOU LOVE TO
GUEST ON A SOULFLY ALBUM?**

"That'd be Ozzy and Lemmy, sharing the vocals with me. Ozzy is the godfather of metal, Lemmy's the godfather of thrash metal, and I'll be like the godson! Triple-x metal assault!"

Storemags



Bleeding Through: bleedin' marvellous

BLEEDING THROUGH

THE GREAT FIRE

| RISE RECORDS |

A return to form from the hardcore veterans

It's crazy to think this but in their 13th year as a band, Californian destroyers Bleeding Through are now considered seasoned veterans of the metallic hardcore realm. Starting out as a meat'n'potatoes hardcore band, these stalwarts of the scene have spread their wings over their largely outstanding career, breaking through with essential classic *This Is Love, This Is Murderous*, making routes into more melodic pastures (with sometimes mixed results) on *The Truth* and, more recently, striding into symphonic extreme metal territories, most successfully on 2008's outstanding *Declaration*. Last time out, the band found themselves treading water somewhat on their fairly mediocre self-titled effort but, thankfully, *The Great Fire* is a far better effort that pays homage to each of the band's eras without ever feeling too scattergun. To cut a long story short, what you're getting here is a veritable 'best of' the band's sound to date.

Most notable of all is that the band hark back to their roots and resurrect their ability to detonate metallic-tinged beat-downs of the highest caliber. While it feels



as though a lot of bands within hardcore spend much of their tunes building up to beatdowns because they're devoid of craft and ideas, *The Great Fire* is a masterclass in seamlessly incorporating them around their penchant for blastbeats and forays into more straight-up metal territory. *Final Hours* is layers of pit-ready gang vocals, crunchy machismo hardcore and the band's best melodic chorus since *Kill To Believe*, *Everything You Love Is Gone* is less than two minutes of furious uncompromising metal and, most impressively, this record doesn't take any dips in quality whatsoever. All killer, no filler indeed.



Marta Peterson

| KEYBOARDS |

WHILE STILL HAVING METAL MOMENTS, WOULD YOU AGREE THIS ALBUM IS CLOSER TO YOUR ROOTS THAN RECENT EFFORTS?

"I always thought of Bleeding Through as playing metal, more so than just having metal moments. There are moments on this that remind me of early Bleeding Through, though I don't feel like we've ever strayed too far musically from where we started."

WAS IT CHALLENGING?

"I found the first album I wrote with Bleeding Through, *The Truth*, to be the most challenging. Since then, writing has gotten easier."

WHAT PROMPTED THE ADDED MELODIC RUNS FROM YOU ON THIS ALBUM?

"I write whatever the music calls for. I feel more and more comfortable writing my parts with every album."

If there is a fly in the ointment, it can be found in the keyboards and synths department. Marta Peterson's atmospheric punctuation has added an element of drama and class to proceedings over the years but there's something about them here that can feel a little bargain basement at points. Rather than sit in the background and add dynamics as on past albums, here they take a more starring role with more emphasis on melodic runs. There are occasions, such as on *Entrenched*, where strings give the proceedings a more stirring feel, but there are far too many moments and effects used that sound as though they're more suited for a Scarborough fairground than a metal record and prove a galling, jarring distraction.

This fairly minor complaint really shouldn't detract from what is a real return to form for Bleeding Through, though. There may not be a wealth of new ideas but *The Great Fire* serves as a stunning showcase for all that Bleeding Through have achieved up to this point that's sure to delight fans of all eras of the band's career. Taking in many different elements without ever feeling erratic and nodding to the band's past without ever feeling like they're just rehashing old ideas, *The Great Fire* should reestablish Bleeding Through as trailblazing scene leaders as they hit veteran status.

TERRY BEZER

FACT

Bleeding Through frontman Brandon Schieppati was once a draft pick for the Major League Baseball team Montreal Expos.



1000mods

SUPER VAN VACATION

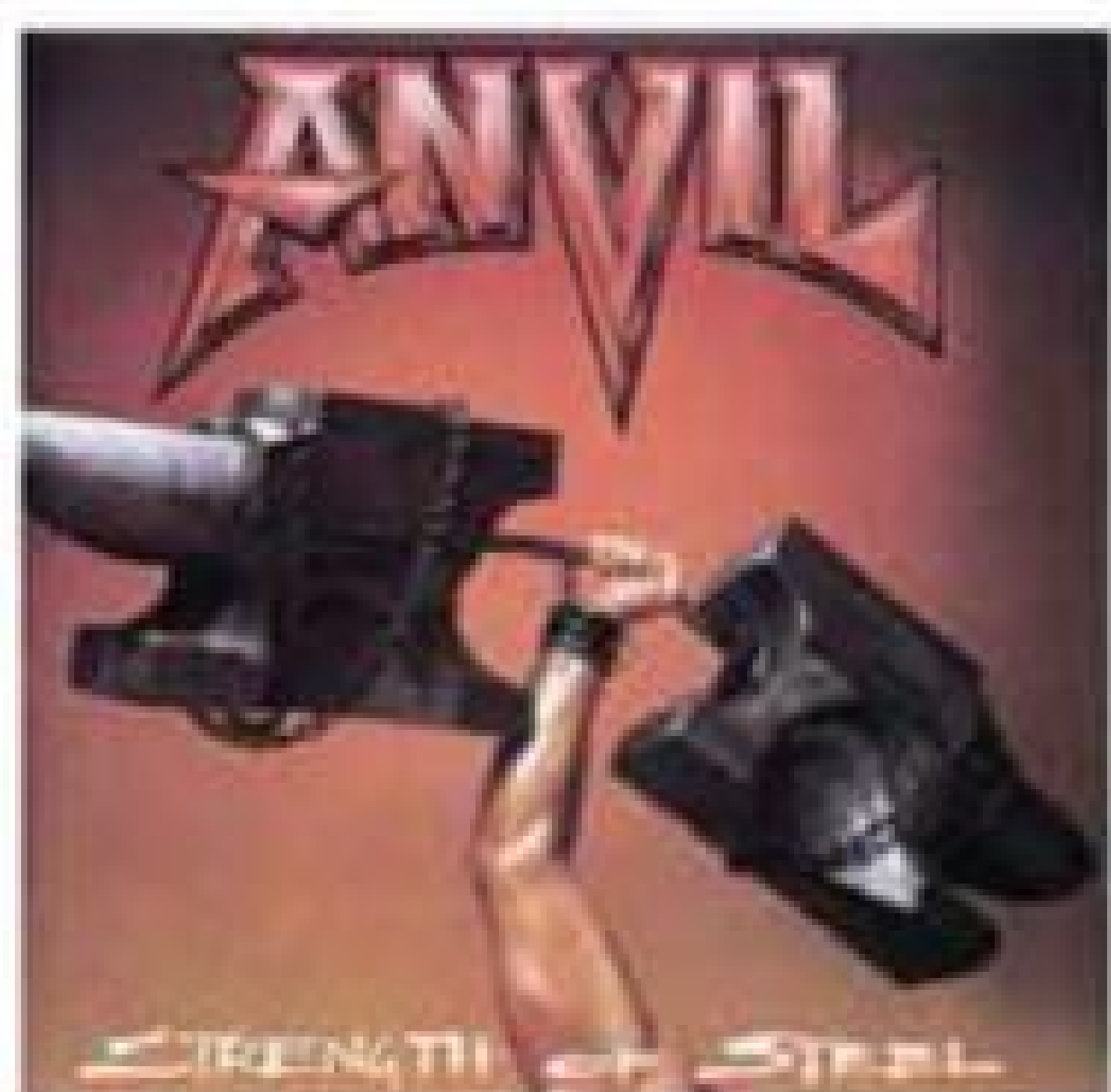
| CTS |

Greek stoners nip originality in the bud

Steeped in a sort of mindless pre-9/11 optimism, 1000mods' stoner rock-by-numbers effortlessly recalls the days of the late 90s when it seemed that our best response to the looming millennium was a backflip into the past. A loaded bong and a greasy bandana made for perfect pacifiers as we contemplated the brave new world of the 21st century. Inspired by the usual suspects – Sabbath, Kyuss, Acrimony etc – *Super Van Vacation* adds absolutely nothing new to this well-worn formula while ticking its odd-shaped boxes – possibly in green ink – two or three at a time. Slothful slabs of riffage give way to laidback grooves and lazy instrumental interludes veiled in a dope-smoky haze. If the stoner tag has become a genre albatross to be avoided, no one told these guys who, incidentally, are from Greece, the only mild surprise of this predictable debut package. When they occasionally pick up the pace for a full-volume stomp, however, it's effective, and Billy Anderson's (Sleep, Melvins, Om) punchy production

6

lends in-your-face force aplenty.
GREG MOFFITT



Anvil

REISSUES

| SPV |

Heavy metal survivors recall their lean years

In the wake of the box office success enjoyed by *Anvil! The Story Of Anvil*, fans in the 'Anvil should've been huge' camp felt strangely vindicated. If, however, they one day intend to convince the rest of us of the Canadian veterans' still-unrecognised genius, they'd best avoid these three albums. Lest we be misunderstood, Anvil have at

least one rock-solid classic collection to their name, it's just that the tunes on it appear across at least half a dozen releases, none of which feature in this round of reissues. Studio albums four, five and six found Anvil in retreat after the grinding forward thrust of their first three. 1987's *Strength Of Steel* [6] is the best, attacking its task with something approaching guts. Sadly, both 1988's *Pound For Pound* [5] – the final outing featuring the original lineup – and 1991's *Worth The Weight* [5] – not worth the wait – are six-stone weaklings, thin production and threadbare songs marring an already faltering career. Thankfully, Anvil's new material blows these rusty old relics away.

GREG MOFFITT



Attack Attack!

THIS MEANS WAR

| RISE |

Maligned metallers begin their fightback

With two albums of successful but critically mauled electronic heavy metalcore under their belts, the Ohioans (not to be confused with Welsh pop punks with the same name) are looking to address the balance with this darker, more forceful and far less gimmicky third effort. Attack Attack! have reined in the childish effects and bubblegum choruses and instead use the keyboards to create atmosphere, while pilfering from the djent scene to elevate the formulaic riffs and breakdowns of their turgid heavier side. Though they haven't dispensed with the divisive clean vocals, they're no longer the over-produced warbling of previous excursions, and are sparingly placed

throughout songs to add light to the new darker side. Opener *The Revolution* has both clinical riffs and a chant-along chorus, while the thrash-driven *The Hopeless* strikes a perfect balance between bottom-heavy riffs and butcher's hook melody. Attack Attack! may still be a way behind the big boys, but given what's come

7

before it, *This Means War* is a real triumph.
ADAM REES



Bal-Sagoth

REISSUES

| METAL MIND |

Symphonic sci-fi sagas earn a retelling

Yorkshire fantasy metal institution Bal-Sagoth's last three albums are now available as limited golden remasters with expanded lyrics, story and artwork. Every home should have one – if that home is intrigued by the sound of epic sci-fi sagas told in frantic rasps, croaks and breathless spoken word over scampering, staccato rhythm guitars and jubilant orchestral synthesisers. The untrained ear is hard-pushed to note much difference between the three, except that 2006's *The Cththonic Chronicles* [8] is the best – in many ways the culmination of their singular blueprint. 1999's *The Power Cosmic* [7] and 2001's *Atlantis Ascendant* [6] aren't hugely different, but they occasionally strain under the weight of their own synthetic absurdity. Full immersion in Bal-Sagoth's world is key; without it their epic, eccentric splendour may seem repetitive, pompous and verbose. The world's a better place whenever their power-black-thrash-death-metal-cum-game-soundtrack bravado hits its stride.

CHRIS CHANTLER

Beneath The Massacre:
stacks of brutality



BENEATH THE MASSACRE

| PROSTHETIC |

Third album turns up the destruction

Beneath The Massacre prove once again that there's something tricky in the water in Canada: the land of Cryptopsy, Ion Dissonance, Devin Townsend and Alanis Morissette. They all deal with dizzying, mind-melting technicality (lyrics in Alanis's case), yet they don't bore with their licks and nonsense. Other bands dabble with technical pyrotechnics and succeed in only impressing musos, but occasionally a band will break through who realise that along with proficient noodling, it helps to be apocalyptically aggressive and violent. Thank god Beneath The Massacre are aware of this, as *Incongruous* is like being kicked in the face by a Flamenco dancer wearing steel toe-capped boots. It's the band's third album and proves they're wildly on the ball and focused in their intent. They're cut from the same cloth as other tech-savage stalwarts as Origin, their noise a destructive hurricane of relentless blastbeats, growled vocal excursions and crunching, savage yet melodic six-string thumping. Chris Donaldson of the aforementioned Cryptopsy gives the record a sophisticated production job without compromising the band's

8

penchant for blowing people's heads off. It gets a bit samey, but in this case we're glad for a relentless massacre.
DANIEL CAIRNS



THIS MONTH IN METAL

ALBUM MONOLITHS
FROM THE VAULT



ENTOMBED | DCLXVI | MUSIC FOR NATIONS | March 1997

Having endured three years of legal issues and record company headaches, it was no wonder that Entombed were pissed off. Back doing what they've always done best, the band spat fire and brimstone with an album that

Chris Ingham described as: "Motörhead meets Chuck Berry in the Devil's own whorehouse, or ZZ Top swigging Black Tooth shooters with Venom – a real death'n'roll experience." The Swedes' fourth full-length

disc was runner-up in *Hammer's* Best Albums Of 1997 list. No wonder we summed up: "It's a simple equation – you buy *Metal Hammer*, you buy *To Ride, Shoot Straight And Speak The Truth*."



Ozzy is laid bare by his son in this biopic

OZZY OSBOURNE

GOD BLESS OZZY OSBOURNE

| EAGLE ROCK |

Jack Osbourne revisits the sins of the father

With endless books and TV documentaries telling the tale of 'infamous heavy metal singer Ozzy Osbourne' over the years, it's difficult to know what remains to be revealed about John Osbourne, sometime failed burglar, reality TV survivor and occasional singer. This latest biopic, produced by Ozzy's son Jack, attempts to sidestep that problem by digging deeply, sometimes painfully so, into his past as a useless father – a side of the man that has only been alluded to before, most recently in his autobiography. The core of *God Bless Ozzy Osbourne* is therefore not his history as a musician – although obviously there's tons of footage from his Black Sabbath and solo years – it's about the addictions that plagued him for decades, rendering him pretty much incapable of giving his five children the support they needed when they were young.

To the credit of both Jack and Ozzy, the film pulls no punches, with the older Osbourne offspring Jessica and Louis visibly irritated as they recall their dad's constant absences and worse, his intoxicated presence. However, Ozzy swerves these accusations to an extent,



blaming his behaviour – as some addicts tend to do – on the insidious nature of addiction itself, rather than taking full responsibility. As such it's slightly unsatisfying, especially at the film's end, when Ozzy is revealed to be five years clean and sober. The happy-clappy last few minutes, which imply that everything is going to be just fine now, don't quite ring true, largely because the singer has spent

virtually the entire film warning us that addiction often returns to haunt its victims.

But there's a lot of highly watchable stuff before we get to that point. The camera follows Ozzy as he returns to the suburban Birmingham house where he grew up: it's a pleasant place now, in stark contrast with the desolation that surrounded it in the 1950s. His recollections of the late Randy Rhoads are poignant, and the family's memories of the MTV series that made them stars are candid (it wasn't fun). Along the way, admirers such as Tommy Lee and Henry Rollins add mildly amusing contributions, but the central thrust is all about Ozzy's family and bandmates, as it should be. The Blu-ray extras include eight deleted scenes, footage from the film launch at the Tribeca festival and most usefully, a 19-minute chat with Ozzy and Jack about its making. Here it's Osbourne Junior who comes across most forcefully, explaining that his film's aim was to differentiate between John Osbourne and Ozzy Osbourne, a feat which he has pulled off, more or less.

One deleted scene is an alternative ending, in which Ozzy ruminates about his life. "You can't change what you've done, but you can change the way you're going to do things in the future," he says – perhaps *God Bless Ozzy Osbourne's* most lasting lesson.

JOEL McIVER

Silver Screams

| THREE OTHER HEAVY METAL BIOPICS YOU NEED TO SEE BEFORE THE BIG SLEEP. |

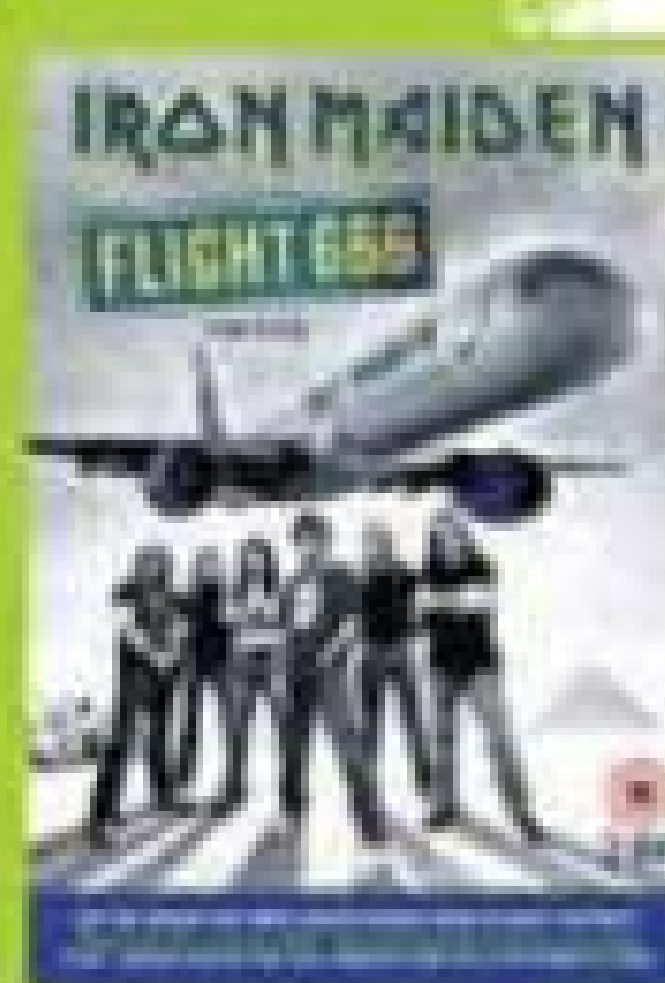
ANVIL: THE STORY OF ANVIL (2008)

The ultimate tale of dedication and redemption, Sacha Gervasi's portrait of a band on the poverty line set new standards for music documentaries. The final scene will have you punching the air.



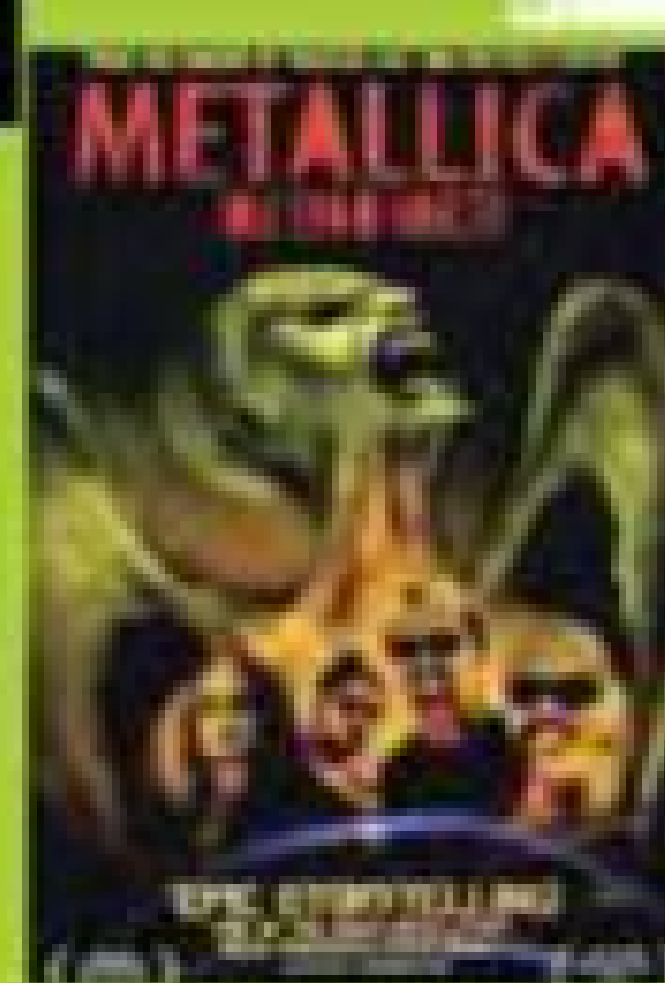
IRON MAIDEN: FLIGHT 666 (2009)

On the other hand, this excellent behind-the-scenes documentary shows what your band can achieve if you have access to a seven-figure tour budget and a Boeing 737.



SOME KIND OF MONSTER (2004)

Metallica may come across as petty, directionless and creatively bankrupt in this wince-makingly honest movie, but you have to give 'em credit for having the courage to release the thing in the first place.



FACT

Ozzy Osbourne spent time in Winston Green Prison in 1966, after being found guilty of nicking some clothes from a shop.



Behold! The Monolith

DEFENDER, REDEEMER

| WWW.BEOLDTHEMONOLITH.COM |

Sludgy metallers still regarding the rear guard

Often an internal exclamation mark in a band's name can be a surefire sign of pomposity and pretension. For example, Godspeed You! Black Emperor aren't known primarily for their live-and-let-live attitude and their generous sense of humour. That said, Behold! The Monolith perhaps don't want to be taken quite as seriously, given that their last, eponymous full-length album contained a sludgy NWOBHM-style track called *The Battle For Balls Deep*. In the past, these LA sludge bastards seemed too close to being pastiche to be proper premiership material. Luckily they've upped their game a bit and recently delivered an album that is – in part at least – exciting and satisfying. There's nothing new about *Witch Hunt Supreme* but it adds a frisson of *Snakes For The Divine*-era High On Fire to the already potent mix of *Sabbotage*-era Sabbath psych metal and Winter/Warhorse doom. This is the first

indication that B!TM are serious contenders.

JOHN DORAN



Caliban

I AM NEMESIS

| CENTURY MEDIA |

German also-rans pick up the pace

Though no one could accuse Caliban of being slouches – this is their eighth full-length in 13 years – albums like 2006's *The Undying Darkness* showed a tendency to join the procession rather than lead. *I Am Nemesis* finally sees the band fusing their hardcore, thrash and death metal influences into one seamless and well-executed

beast. *We Are The Many*, featuring Mitch and Marcus from Suicide Silence and Heaven Shall Burn respectively, kicks off in exhilarating style with ferocious riffs and soaring peaks. *Dein R3.Ich* and *Deadly Dream* meld incisive riffs and straight-to-the-gut pummelling, though the well-crafted melodic heights of *Broadcast To Damnation*, Gothenburg-worshipping *Open Letter* and majestic *This Oath* elevate this from being a straightforward bludgeon-fest. The chimed harmonics of *Memorial* and *No Tomorrow* back choruses that are destined for hands-aloft singalongs, and the band even opt for eerie organs on *The Bogeyman*, sombre strings and a smattering of electronic sampling. *I Am Nemesis* is still far from innovative, but

it's Caliban's best album to date.

ADAM REES



Century

RED GIANT

| PROSTHETIC |

Rejigged hardcore project takes centre stage

This impressive solo-cum-side-project was never a quest for glory but rather a worthy outlet for all the fury and creativity that Armsbendback guitarist Carson Slovak had rising within. Now, after the kudos surrounding 2008's *Black Ocean*, a new lineup and some tweaking, Century's time has come. The mesh of hardcore grooves and hard rock guitar work is distinctive, and their stream-of-conscious lyrics convincingly aggressive. Add to that Ryan Smith's butch production and some great songwriting, *Red Giant* is a follow-up to shout about. As well as the return of drummer Grant McFarland, this has pulled in

This Or The Apocalypse vocalist Ricky Armellino and guitarist Todd Mogle. Frontman Carson Slovak joins forces with Ricky for duelling vocal variety, while Candlebox's Kevin Martin contributes clean vocals on *Oak God*. The cover of folk artist Adam Taylor's *Painted Leprosy* is the highlight, and Century transform it gloriously. Taking a disillusioned but deceptively melodic song and giving it such a vicious twist was an inspired risk, and a great example

of this band's free-spirited progression.

NIK YOUNG



Cirith Ungol

SERVANTS OF CHAOS

| METAL BLADE |

Cult metal outcasts dig up some rare jewels

Californian cult metallers Cirith Ungol were derided during the 20 years of frustration they endured before splitting in 1992. With a complex, idiosyncratic style (Rush meets Celtic Frost sums up their spirit), ultimately they finally found their audience on the internet and although long defunct, they continue to be worshipped by true metal cognoscenti. Originally released in 2001, this collection of demos, outtakes and live tracks is now bolstered with a bonus DVD featuring a rare live performance filmed in 1984. With much of the audio material either half-finished sketches or primitive renderings of songs that subsequently appeared on official studio albums, it's not really the place for newbies to start; for them we recommend 1984's *King Of The Dead*. Ungol completists, however, will relish the resurrection of

such a wealth of arcane artefacts.

GREG MOFFITT



Swedes sunbathing standing up

ELUVEITIE

HELVETIOS

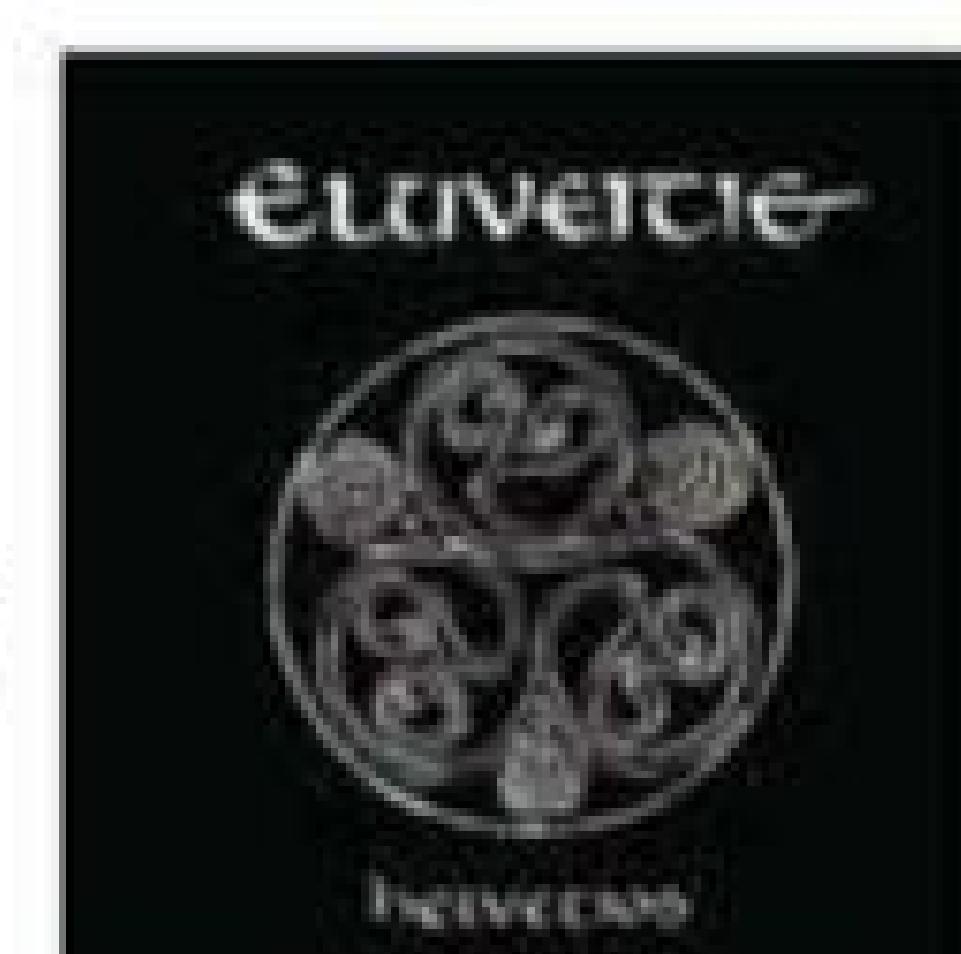
| NUCLEAR BLAST |

Folk metal that remains an acquired taste

While the more flamboyant Turisas might have become the face of folk metal, Eluveitie have been one of the movement's biggest success stories. Their secret arguably lies in the broad appeal that comes from combining the exoticism of folk with the commercially safe and reassuring familiarity of melodic death metal, a factor that has given them versatility to tour with bands outside of the pagan/battle/dress up circle such as Death Angel and Dark Tranquillity, a group they actually share many traits with. That's not necessarily been to the good either, given the somewhat formulaic path the Swedes have had a tendency to wander, and it's perhaps telling that their 2009 acoustic album, *Evocation I - The Arcane Dominion*, proved far more emotionally engaging than some of their metal albums. *Helvetios* is unlikely to change the opinion of those who feel the band lost their way creatively, but nor can it be dismissed out of hand. An ambitious undertaking, a point immediately highlighted by its spoken-word prologue/epilogue as well as its 17-song tracklisting, it feels more honed than its predecessor, demonstrates a fair bit of dynamics and

only occasionally ends up as generic melodeath with bonus folk instruments.

DAYAL PATTERSON



READER REVIEW

CAN YOU OUTDO METAL HAMMER'S REVIEW CREW?



LANDMINE MARATHON | Gallows

| PROSTHETIC |



Landmine Marathon's fourth full-length album has the band return with an explosion of speed and tantalising rhythms. *Gallows* displays a wide variety of musicality. The tempo stays fast-paced while the rhythms cut through like a knife. The melody is limited but if you love

power chords, you're in luck. Although the album displays great aspects of rhythm and songwriting skills, the songs can get rather repetitive as there are only two tempos that take the band's fancy: fast and faster. That said, this album definitely holds some of their strongest songs.

Elliot Waterhouse, Selby

6



EVERY TIME I DIE

EX-LIVES

| EPITAPH |

New Yorkers go back to a flame-fuelled future

With five albums already under their belt, is it time for Every Time I Die to sit back, relax and try something a little bit more conventional? Is it fuck. *Ex-Lives* doesn't so much pick up where 2009's *New Junk Aesthetic* left off as sprint kicking, screaming and throwing fists towards the unknown. *Ex-Lives* hurtles back towards the snappier, more schizophrenic mash-up of metal, punk, hardcore and Southern-fried riffage that underpinned the four-piece's earlier work while still managing to herald another defiant step forwards. Predictably, it flies along at a ridiculous pace and only three tracks on the whole album even flirt around the four-minute mark, but Every Time I Die still show that they know their way around a fucking killer groove or two – get stuck into the spectacular, Sabbathian crescendo of *Typical Miracle* or the hypnotic, seductive would-be chorus sewn into *I Suck (Blood)* – or a fun Southern ditty (check *Partying Is Such Sweet For Sorrow* for some of that). All in all? Another great album from a genuinely great band. 'This is Hell/You brought a candle to burn?!' screams Keith Buckley on the eruption of riffs

that is *The Low Road Has No Exits*. No extra flame needed. Every Time I Die are on fire again.

8

MERLIN ALDERSLADE

The Album That Changed My Life

SHAGRATH
Dimmu Borgir

KISS
Creatures Of The Night

"This and *Destroyers* made a big impression on me when I was a kid. It was something that I was extremely drawn to, and it's a very important album in my life – it made me want to play music!"



Confession

THE LONG WAY HOME

| LIFEFORCE |

Australian bruisers get primed for take-off

Already big-hitters in their homeland following the fiery debut *Cancer* and their members' respect within the Aussie scene, *The Long Way Home* could propel Confession onto the international radar alongside buddies and future tourmates Parkway Drive. Armouring *Cancer*'s straightforward old-school clout with metal-plated riffs and underpinning each song with subtle melodies, this half-hour blast is up with the best metalcore releases of recent years. All the bases are covered from straight-up moshfests (*Confused/Hopeless*), off-kilter djent pummelling (*I Created This Horror*), and singalong pop choruses (*Piece By Piece*), each destined for mass congregations in the pit. Even if the clean vocals seem forced at times it doesn't distract from Confession's key strength, which lies in their precision breakdowns that can shatter bones and even maim small children. Ex-I Killed The Prom Queen frontman Michael Crafter's belligerent delivery and lyrics fit each track's mood, from the righteous enthusiasm of the title track to the scything rage of *Heartless*'s 'Fuck the life that

8

you lead, fuck everything you stand for'.

ADAM REES



Defcon Zero

MUSIC FOR GLUESNIFFERS, TERRORISTS, & THE MENTALLY ILL

| PUMPKIN |

It's proper London punk rock, innit?

It's probably a little too early to be hailing this obnoxious offering as punk rock album of the year, but all the same there's a strong chance that it won't be

bettered for some time. Formed in 2006 from the ashes of 17 Stitches and the brilliantly monikered Throw Bricks At Coppers, these London oiks sound like Poison Idea bolted to Discharge by someone whose previous experience was in making crude explosives. He probably only has one hand and certainly no eyebrows. Subtle it ain't, but then, who the fuck wants subtle in these angry times? Admittedly you'll need the lyrics if you want to pick out more than the song-titles and the occasional 'fuck' (pronounced 'fack', innit), but even without them you'll get the gist of it. In *Nick Griffin*, for instance, you'll notice the words 'You fucking cunt', so it's unlikely to be singing the praises of the BNP leader and *Hang The GLA* undoubtedly

8

speaks (well, shouts) for itself. Great stuff.

MÖRAT



Dunderbeist

BLACK ARTS AND CROOKED TAILS

| INDIE RECORDINGS |

Weirdo rockers bring along the swag

With a faint but knowingly goofy air of mystery and a penchant for wearing burglar's masks and braces, Norway's Dunderbeist are far from your average heavy rock band. Their sound is a little tricky to pinpoint, too. A mish-mash of metal, Alice In Chains-style grunge and mischievously left-of-centre rock, it's as if someone took Velvet Revolver and fed them magic mushrooms and MDMA until they finally became interesting and starting writing songs that broke rules rather than clinging feebly to them. When the urge to budge up the darkness fader overtakes them, as on the clangorous *Fear And Loathing* and the Danzig-esque *Lucifer Rise*, Dunderbeist are at their best and artfully transcend the looming sense that this is all a little too smart and sardonic to be truly likeable. On blustery opener *La Guerre De Feu* and the urgent, gambolling *Winter Past* this is a serviceable heavy rock album with big hooks, telling riffs and an admirable but subtle disregard for the obvious. Well worth checking out, but not

6

great enough to justify burglary, obviously.

DOM LAWSON

SMALL MERCIES

NEW BLOOD



Chimp Spanner

ALL ROADS LEAD HERE EP

| BASICK |

These six shred-tastic songs, including a three-part magnum opus, *Möbius*, offer a masterclass in futuristic-themed instrumental progressive metal, complete with ambient interludes. [8]

DAVE LING



Gross Misconduct

THE DISCONNECT

| GROSSMISCONDUCT.NET |

GM's progressively minded death/thrash metal comes with nods to Gojira, not least in the pinch harmonic department, but theirs is a harsh and committed vision that's crying out for a decent production. [7]

JONATHAN SELZER



Impaled Existence

THESE LIFELESS PLAINS

| FACEBOOK.COM/IMPALEDEXISTENCE |

This Welsh crew offer passable, breakdown-riddled deathcore, although nothing to trouble Emmure and their ilk. [5]

DANIEL CAIRNS



Hellish Outcast

YOUR GOD WILL BLEED

| TRANSCEND MUSIC |
Bergen bruisers cast their net wide

If you throw enough shit, some of it sticks, so the saying goes. And it could easily be applied to the music industry; it's the basis of mass appeal. Taking a similar approach is Norway's Bergen-based Hellish Outcast. With *Your God Will Bleed* the quartet leave very few subgenres unexplored. Opener, *The View, So Disgusting*, might start with a hyper-sonic kickdrum and a thoroughly modern death metal riff, but barely a minute in there's the waft of hardcore dynamics encroaching, mostly through a brief slowing of the tempo and the group shouting their vocal lines in unison. And this is all before things flip once more before the five-minute mark as that scourge of the boring death band, the layered harmonising guitar line, is brought in. Later on, on the likes of *You Will Scream*, the band even turn towards

7 grindcore – all with surprising success.
TOBY COOK



Huron

MARY CELESTE

| CASKET |
Authentic Southern metal... from Plymouth

Cheekily, Huron say they're from the Deep South and it would be easy to listen to their music, and assume they're from Louisiana or Texas. But no. Craftily belying their Devonshire roots, Huron sound like a fierce mix of Pantera meets Machine Head but that's OK because they're really quite good at it. That this is their second album might be why it feels like Huron are playing with nothing to lose, free of the shackles of insecurity. They wear their

influences with pride. *Branded* opens the album by jamming out a massive riff with some Anselmo-esque vocals murmured over the top before descending into frantic thrash fury. It's groovy, the production is 'raw' to say the least and it's exciting. *Blood In Blood Out* is reminiscent of vintage Alice In Chains and closing track, *Eternal Sea Part 2*, is a sharp contrast to the ballad of *Part 1* with its heavy riffing and studied arrangement. The result is that *Mary Celeste* breeds intense enjoyment through

7 confident familiarity. A strong effort.
RAZIQ RAUF



Kadavrik

N.O.A.H.

| SONIC ATTACK |
Forgotten melodeathsters remain buoyant

Some more solid melodic death metal fare from this German troupe, who have been ploughing away for nine years without maintaining any real international gravitas – a shame, really, given that their Gothenburg-heavy blend of fierce melodies and crushing death metal riffage certainly merits more attention than what is usually afforded to the synth-drenched poppy bollocks so many bands bundled loosely under the 'melodeath' banner peddle out. Having said that, Kadavrik still have work to do. The majority of the tracks on *N.O.A.H.* owe plenty to At The Gates – no bad thing, because despite the occasional and slightly distracting bit of token spooky keyboard, numbers like *Let My Blood Boil Tonight* and *Dream And Vision* are ace – with a couple of curveballs thrown in for good measure, such as the bizarrely named *High Rollin'*,

which chucks in a full-on singalong chorus that, while not exactly out of place, feels a bit unnecessary. There's also a limp instrumental track that derails things, but when Kadavrik put their foot on the

6 gas, *N.O.A.H.* hits the spot.
MERLIN ALDERSLADE



Last Witness

MOURNING AFTER

| HOLY ROAR |
A UK hardcore reunion worth celebrating

The beauty of this band lies in their refreshingly straightforward approach. In an era seemingly obsessed with musical complexity and confusion, Last Witness stand out for offering healthy, high quality hardcore. A world away from multi-faceted metallic crossovers and intricate mathcore, they offer riffs, attitude, and adrenaline. Theo Kindynis's insistent, righteous fury has grown massively convincing over the years. His screams are pleasingly gritty during *Marionette* and, when the band occasionally back down and push him centre-stage to emphasise a particularly meaningful lyric, it becomes clear why he's become such a powerful live frontman. *Pan-Am Smile* and *Somnambulism* show their songwriting is impressive too and there's not a dull moment on here. An impressive feat, considering this London quintet broke up over four years ago, despite a successful following and sold-out shows, and only reunited thanks to the eventual release of their originally abandoned debut, *An Unfinished Life*, in 2010. It's

8 great to see the UKHC flag flying high again.
NIK YOUNG



Napalm Death whip up another grindstorm

NAPALM DEATH

UTILITARIAN

| CENTURY MEDIA |

Founding grindfathers embrace their avant side

For a band that was never really meant to record more than one album, the arrival of the 14th studio outing from the gods of grindcore is a momentous event in much the same way that the release of every Napalm Death album has been. Somehow, despite the hordes of imitators who've trawled in their wake and the great leaps in extreme music they themselves inspired, Napalm still reign supreme. The brooding *Circumspect* makes for an atmospheric and decidedly grandiose opening to an album that sees Napalm re-embracing their avant-garde streak. From the days of *The Curse* and even earlier, the band have been populated by musicians – and non-musicians – with a love of the leftfield. These divergent tendencies are arguably as powerful as the urge to blast all into oblivion and *Utilitarian* affords each a long leash. Hardcore grinders will lap up the likes of *Collision Course*, *Orders Of Magnitude* and *Think Tank Trials*, whilst *Errors In The Signals*, *The Wolf I Feed* and *Everyday Pox* (featuring professional weirdo John Zorn on sax) impress with their industrially tinged, asymmetrical assault. After

8 three decades of machine-gunning holy cows and hypocrites, Napalm Death remain on target.
GREG MOFFITT



PEER REVIEW

WHAT ARE OUR HEROES SAYING ABOUT EACH OTHER?



NEKROMANTHEON | Rise, Vulcan Spectre

| INDIE RECORDINGS |

"Sometimes you need an album that is straight to the point with no bullshit, no gimmicks and no 'faking', just a straight-for-the-throat, relentless force, professionally executed. Nekromantheon's *Rise, Vulcan Spectre* is that,

and a whole lot more too. I was instantly drawn in by the raw, as-if-recorded-in-'89 production. It's an impressive style of unexpected chords and approaches, parts of which hark back to the mighty Possessed and Kreator, which

is in no way a bad thing. *Rise, Vulcan Spectre* is album I'd definitely recommend to any thrash fan, with *Twelve Depths Of Hades* being the standout track for me. These Norwegians are definitely a band to watch.

OL DRAKE SPECTRE
Evile



Orange Goblin: stares on stairs

ORANGE GOBLIN

A EULOGY FOR THE DAMNED

| CANDLELIGHT |

Brit metallers turn up the flames

It's easy to love Orange Goblin; their exhilarating live shows have become all-welcoming Meccas of boozy, hirsute celebration. And yet the ensuing five years since 2007's stripped-down *Healing Through Fire* album have given the impression of a band living off good will that might not have lasted forever. *A Eulogy For The Damned* sorts that potential pitfall out very nicely. An adrenaline-fuelled dash through 10 songs of exceptional quality, this is Orange Goblin at their defiant, ribald, boisterous best. They've never sounded so good as the assured *Red Tide Rising* rips out of the speakers, allowing the band more sonic space than ever before. There's melody too, not least from Ben Ward, offering the finest vocal performance of his career – his low-down, dirty blues tone on the Southern-fried *Save Me From Myself* and the momentous title track is an absolute delight. It's the best sounding Goblin album too. The rhythm section pack the kind of bowel-loosening punch you hear from them on stage and guitarist Joe Hoare whips up a veritable storm on *Acid Trial*, *The Fog* and *Death Of Aquarius*. They simply don't put a foot wrong, from start to finish.

9

JERRY EWING

The Last Album I Bought...

CRISTINA SCABBIA
Lacuna Coil

{ ALTER BRIDGE
III

"I am a big fan of Myles Kennedy's voice – I actually asked him to teach me how to sing, ha ha ha! It was definitely a privilege to sing on the song *Watch Over You* for them."



Leash Eye

V.I.D.I.

| METAL MIND |

Polish rockers coasting down route 666

You can just picture the scene: the open highway, the loud rumble of Detroit's finest V8, and an old eight-track blasting Molly Hatchet and Black Sabbath. Yep, Leash Eye ooze diesel'n'grits Southern metal, as you'd expect from a band from, er, Poland. It may seem odd but these Warsaw residents do a damn decent job of it. There are elements of Black Label Society throughout, especially in the pinch harmonics that Zakk Wyld seems to be contractually obliged to play every 20 seconds at least, but Leash Eye have a slightly more soulful, almost stoner rock sound. *V.I.D.I.* features tasteful guitar, a strong knack for melodic hooks, oodles of Hammond organ and in frontman Sebb a seriously excellent singer. By no means a groundbreaking sounding album, *V.I.D.I.* is, however, skillfully executed and a fine, heavy rocking record. With shades of both metal, and bluesy rock, it's very much the sort of thing that Spiritual

7

Beggars do so well, when time allows.
ALASTAIR RIDDELL



Livstid

LIVSTID

| FYSISK FORMAT |

The coastal stench of crust to come

If the lightsaber is an elegant weapon for a more civilised time, then crusty d-beat hardcore is the polar opposite: a rudimentary weapon thriving during those times the occupying 99 per cent believe the world is a half-second away from self-immolation. But now that entire scenes have formed around Discharge's Tezz Robert's inability to coordinate his snare-kick pattern in a manner that Bill Bruford would approve, the

trick is not just to turn up blasting the 'bupp-u-dupp-u-bupp'. That's too easy. You have to convey your anger and energy to stand apart from those seeking free beer and discounted back patches. Livstid come blazing straight outta Bergen, Norway, adding nothing unique to the canon of unruly, unkempt crust that Wolfbrigade/Wolfpack, Disfear, Skitsystem or Totalt Jävla Mörker already haven't, but they do so with a shit-ton of gristle. If you get close to the speakers during such barn burners as *Veien Nedover*, *Gravøl*, or any of the other mother tongue fuckers here, you might find yourself wiping vocalist Kristian's spittle off your forehead as the scent of guitarist's Robert and Øyvind's un-showered armpits dominate

8

the breathable air. And you'll love it.
CONNIE GORDON



Mollo/Martin

THE THIRD CAGE

| FRONTIERS |

Sabbath alumnus hits top tag team form

Routinely airbrushed from most people's rear-view vision of the Black Sabbath story, Tony Martin is actually one of metal's greatest vocalists and deserves far more acclaim for his body of work, not least the glorious likes of *Headless Cross* and *Tyr* that he made in cahoots with Tony Iommi. United with Italian virtuoso guitarist Dario Mollo for the third time, Martin has rarely sounded better than he does here, and the duo's song-writing is of such a remarkable calibre that it's not hard to imagine *The Third Cage* receiving the kind of attention that the singer's talent has warranted all along. This kind of pointedly melodic but eminently heavy metallic rock hasn't been done this well or with such conviction since Dio's first few albums and whether howling with soulful abandon on the doomy *Cirque Du Freak* or revelling in radio-friendly vitality on the Whitesnake-like *One Of The Few*, both Martin and Mollo appear to be having the time of their lives, an infectious energy pervading throughout. Time to shrug off those daft misconceptions and salute an

8

unsung metal hero at the peak of his powers.
DOM LAWSON

SMALL MERCIES

NEW BLOOD



Mortad

PANDEMIC PARANOIA

| WWW.MORTAD.NET |

Comparisons between Mortad's Somi Arian and Angela Gossow are justifiable, yet this raging EP only hints at the greatness of the full album, *The Myth Of Purity*. [7]
MERLIN ALDERSLADE

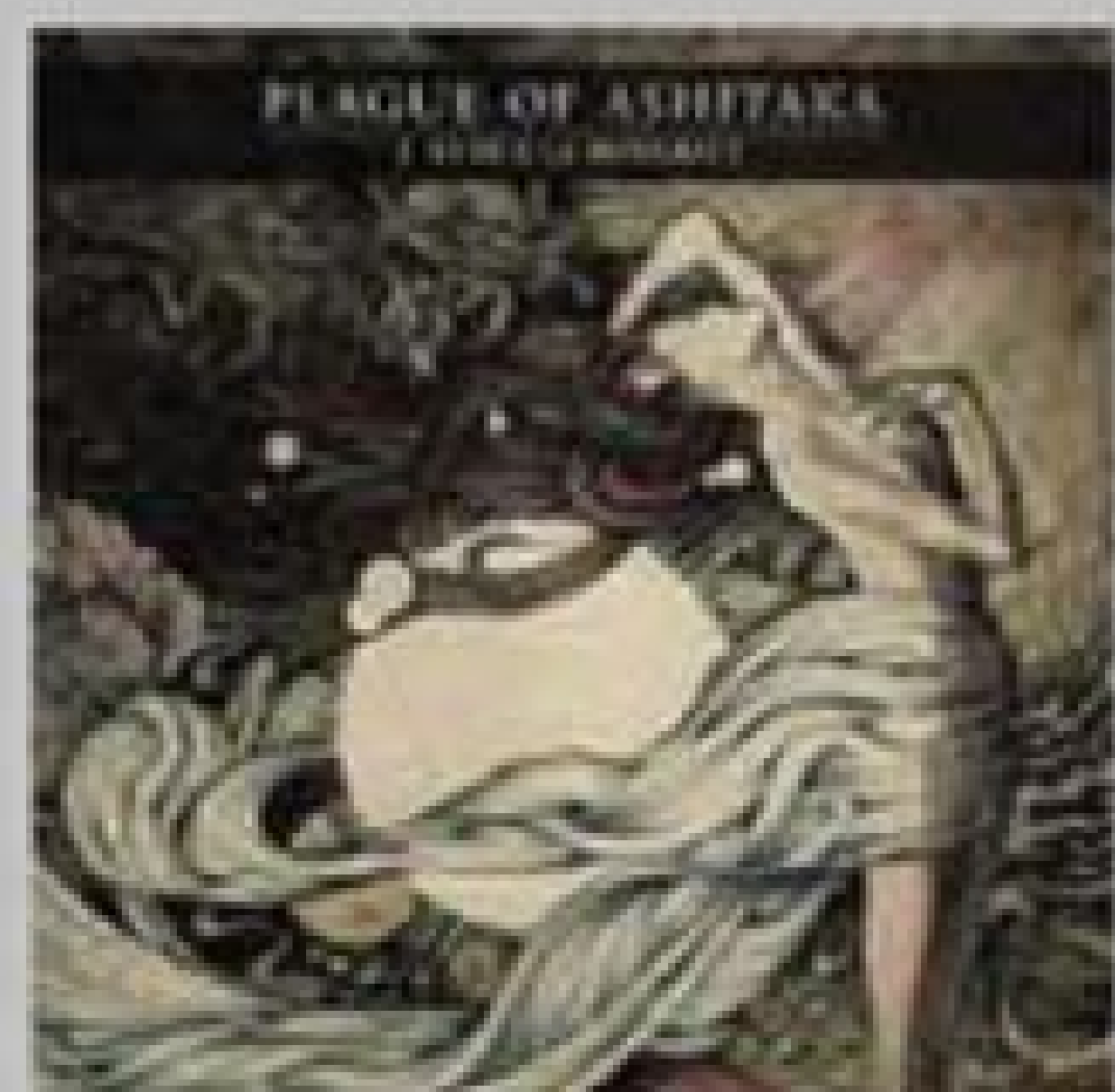


Nightblade

SERVANT TO YOUR LAIR

| WWW.NIGHTBLADE.CO.UK |

This Birmingham band hark back unashamedly to the DIY days of NWOBHM at the start of the 1980s. There are some decent riffs and energy bursts here, but it's also just a touch stodgy and lacking in zip. [5]
MALCOLM DOME



Plague Of Ashtaka

I: ELDER LUMINARIES

| MYSPACE.COM/PLAGUEOFASHITAKA |

There's nothing wrong with this EP. But hovering in between blackened death-core and modern thrash, none of the thunderous mosh riffs or varied, technical drums stand out enough to blow minds. [6]
RAZIQ RAUF



My Ruin

A SOUTHERN REVELATION

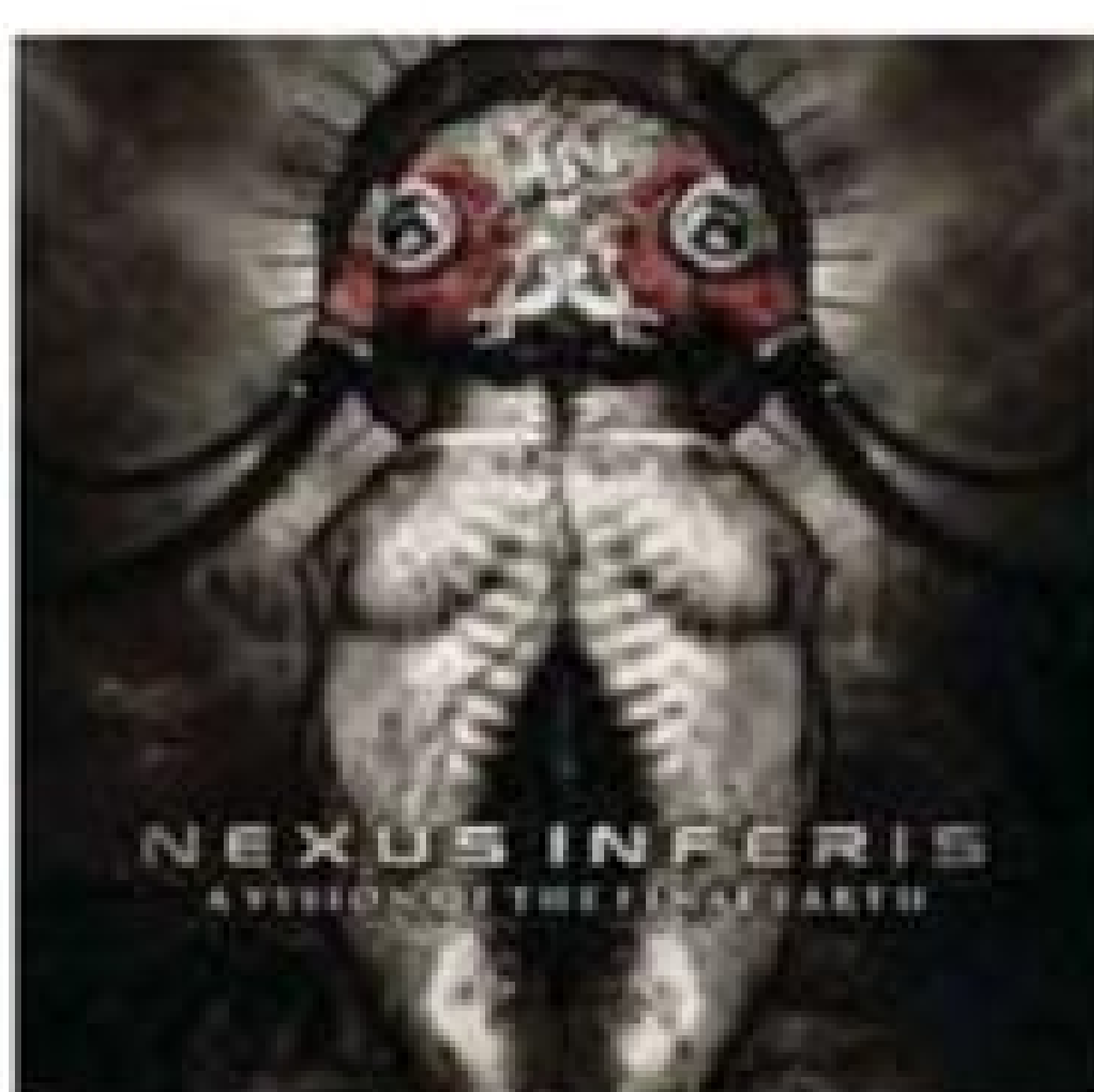
| MYRUIN.BANDCAMP.COM |

Hell hath no fury. Only more so

Tairrie B Murphy has never had a shortage of anger to drive her febrile creativity but even by My Ruin's standards *A Southern Revelation* is absolutely fucking seething. Incensed anew after being pelted with fresh music industry bullshit over the last couple of years, the follow-up to 2010's *Ghosts And Good Stories* emphasises the ongoing transformation of the band's sound into a ferocious Hell's gumbo of bellicose turbo-punk and iron-sinewed Southern metal that provides the perfect backdrop to Tairrie's reliably terrifying roar. Whether rattling along at a breathless pace on *Tennessee Elegy* or switching effortlessly between dark funk swagger and pendulous Sabbath rumble on *Walk Of Shame*, My Ruin dish up a raw and revitalising antidote to the insincere posturing so prevalent in more commercially motivated areas of heavy music. This is the real deal from start to finish, and even a gritty assault on Van Halen's *Mean Street* sounds like a globule of bloody truth spat into the faces of enemies. Download it for free from the band's website and surrender

8

to the sound of wrath'n'roll.
DOM LAWSON



Nexus Inferis

A VISION OF THE FINAL EARTH

| NOISE ART |

Welsh metallers get dressed for success

Ambition and a sense of grandeur aren't qualities Nexus Inferis lack. They claim to have a "master design of future extreme metal": a bold claim indeed. They certainly they have a knack for the clinically precise savagery and the sort

of unrelenting grind that you'd expect from a start-of-the-art death metal band. There's an element of the inhuman to the mechanised grinding that fits neatly with the background industrial keyboard grooves and the 80s-sci-fi-meets-video-nasty costumes. Yep, costumes – like a modern death metal take on Kiss and Alice Cooper. If not the quite the future then very much of the present, Nexus Inferis have the potential for something very special if they can make their ambition and ferocity translate to a live setting. And there's no reason to doubt that this Welsh three-

7

piece will do just that if given half a chance.
ALASTAIR RIDDELL



Nothnegal

DECADENCE

| SEASON OF MIST |

Paradise produces an atmosphere-laden metal monster

Geography, as we know, can play a huge part in influencing a band's sound, and if metal is by no means exclusively an urban pursuit, it isn't well fitted for sunnier climbs. Nestled in the southern Indian ocean and made up of 26 atolls consisting mostly of white sandy beaches and palm trees, something must be going very wrong (or very right) in the Maldives to have produced Nothnegal. On the surface this, the follow-up to the 2009 EP *Antidote Of Realism*, is pretty standard blackened death metal fare, comprising weighty, djent-ish riffs, plenty of harmonic chord progressions, the strained, guttural roar of vocals and ubiquitous blastbeats. Yet much like the island nation they call home so much of what is good about *Decadence* lurks just below the

surface, for what Nothnegal have done is pull off the very neat trick of imbuing the LP with a huge sense of symphonic atmosphere via the subtly crafted, and epic keyboard work of Finn Marco Sneek whose impact, whilst necessary, is unobtrusive enough to avoid

6 any unfair Dimmu Borgir comparisons.
TOBY COOK



Outcast

AWAKEN THE REASON

| LISTENABLE |

Panoramic Parisians expand the djent palette

What we've been calling technical or progressive metal may just be where metal's state of the art is at in 2012, and riding with the rest of the djent wave is Paris's Outcast. Recorded with Textures lynchpin Jochem Jacobs, there are hints of Meshuggah's stark heaviness and The Dillinger Escape Plan's technicality in this third album as well as the death/thrash combo of Gojira. Opening track, *Elements* is nothing out of the blue with its huge poly-rhythmic riffs, time signature changes, jazzy drums and totally brutal vocals. *Abysmal* incorporates some soaring vocals alongside and a cool solo and accompanying guitar line. The sombre start to *When Dawn Brings Clarity* continues throughout the three-minute instrumental and elsewhere there are enticing embellishments of pianos, strings and vast, cinematic soundscapes. But if there's enough variety in *Awaken The Reason* to justify its 60 minutes' length, that alone isn't enough to make Outcast stand out from the crowd.

7

to make Outcast stand out from the crowd.
RAZIQ RAUF



Soen: thinking person's metal

SOEN COGNITIVE

| SPINEFARM |

Ex-Opeth and Testament men get dreamy

The presence of the prodigiously gifted Martin Lopez, Opeth's drummer from 1997–2006 before leaving for 'health reasons' after *Ghost Reveries*, and bassist Steve DiGeorgio, whose CV includes productive spells with Testament, Death and Iced Earth among others, will make Soen a bit of a must-hear for lovers of percussive hard rock. A mixing credit for Grammy-winning Dave Bottrill (Tool, Smashing Pumpkins, Muse) can only ramp up the attention levels. Their debut album, *Cognitive*, is being hailed as "a unique mix of melodic and rhythmic experimentation". Undeniably, it has much more in common with the freeform experimentalism of Opeth than Death's regimented extremity and there are undisguised nods to both Tool and Meshuggah here as well. Joel Ekelöf, once of Swedish minnows Willowtree, sings in a clear voice that's not dissimilar to that of Mikael Åkerfeldt, for better or worse encouraging comparisons with post-death metal-period Opeth. Betraying enviable levels of accumulated talent, Martin Lopez and Steve DiGeorgio largely resist the temptation to show off their chops at every available opportunity, instead knotting together in leisurely, faraway, sometimes hypnotic soundscapes. Soen have been working on *Cognitive* for almost a year and the measured,



8

understated quality of weirdly titled songs such as *Fratul*, *Fractions* and *Oscillation* reveals the reasons why.
DAVE LING

YOU MIGHT'VE MISSED

LAST MONTH IN NUMBERS



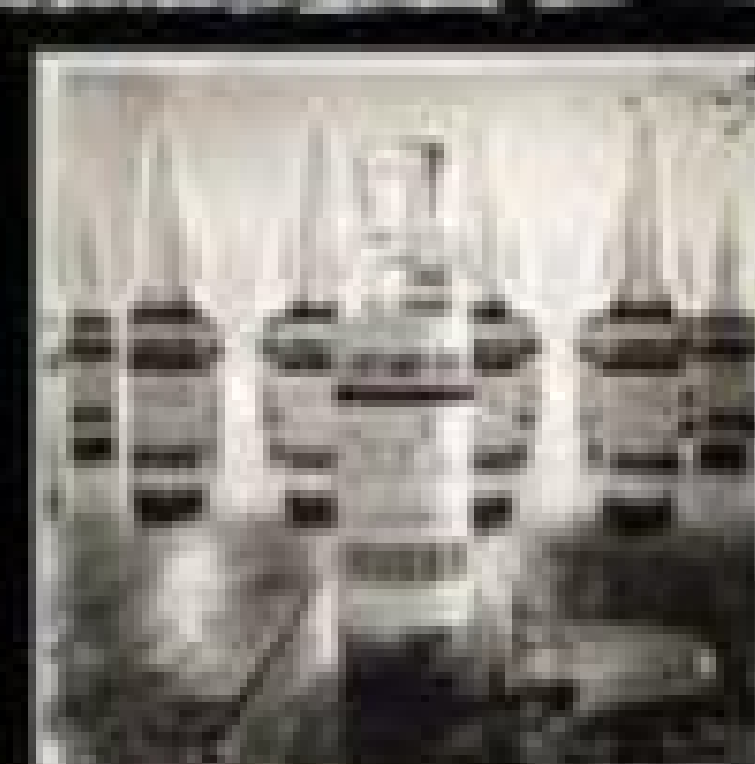
Lamb Of God RESOLUTION

"There is still no band on this planet that rips faces and sets heads to bang like Lamb Of Oh My Fucking God." (8) MERLIN ALDERSLADE



Metallica BEYOND MAGNETIC

"An extremely welcome reminder that Metallica do still have a little fire in their bellies." (7) DOM LAWSON



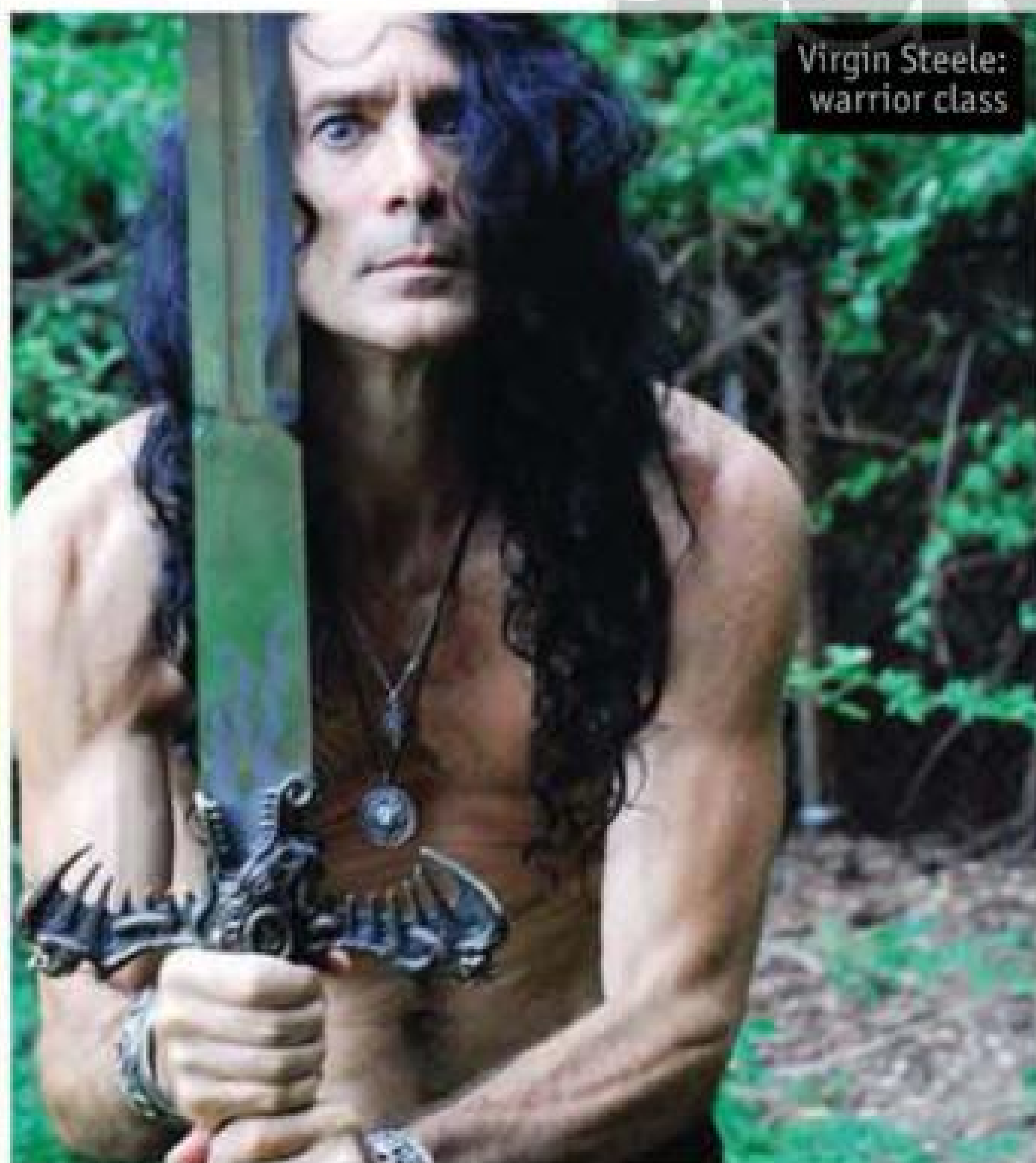
Lacuna Coil DARK ADRENALINE

"Dark Adrenaline is a towering Goliath compared to its namby pamby predecessor." (8) HOLLY WRIGHT



Landmine Marathon GALLOWS

"Grace Perry is one of the most talented and vocally dexterous growlers operating in any metal subgenre right now." (8) TOBY COOK

Virgin Steele:
warrior class

VIRGIN STEELE

AGE OF CONSENT

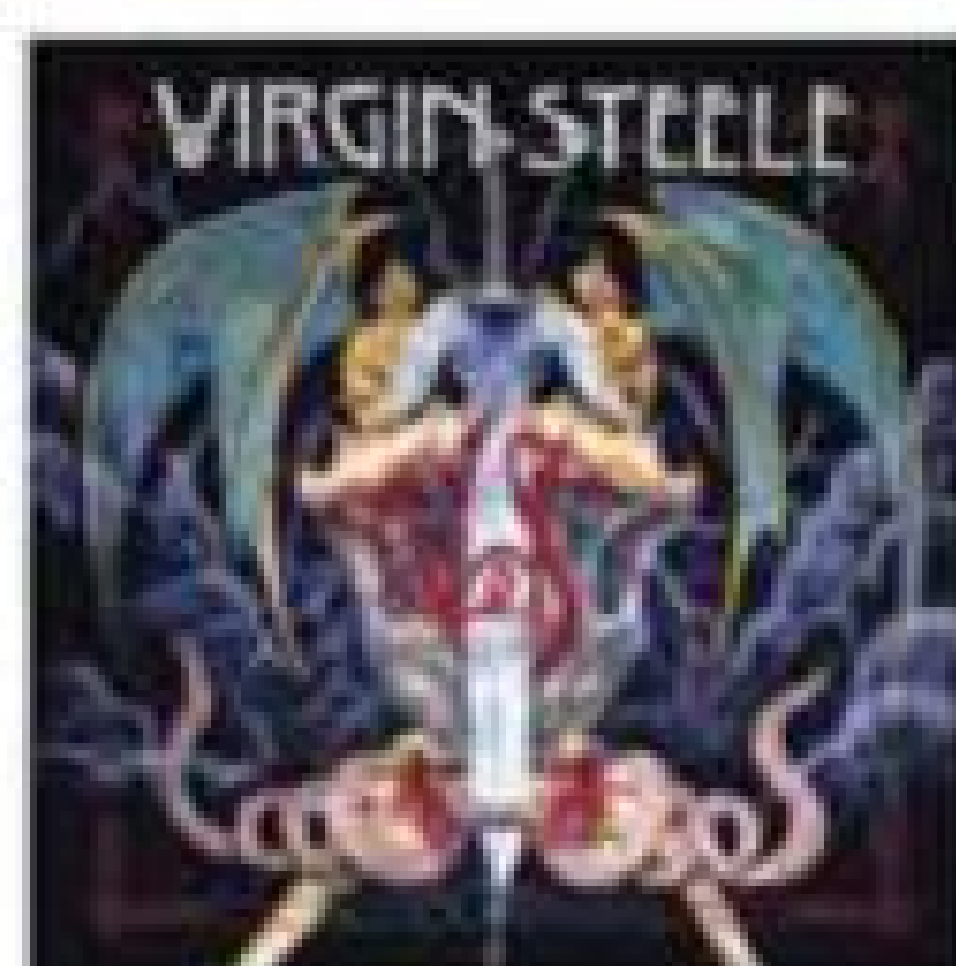
| SPV |

Reissue of an overlooked power-metal gem

Looking back on its original release with typical flamboyance, keyboard-playing frontman David DeFeis refers to the ill-fated arrival of his band's fourth album as being "like a soldier, catapulted onto a battlefield, naked and without any weapons". The metaphor is a good fit not just for the New Yorkers' warrior metal, which comes on like Manowar with a colourful symphonic twist, but also for its commercial failure first time around. David insists that had more to do with record label ineptitude than any form of artistic inadequacy, though of course back in 1988 only a handful of groups were making music of such depth and gravitas. Virgin Steele elected to cover classics by two of these acts – a slightly rearranged *Desert Plains* by Judas Priest and Uriah Heep's *Stay On Top* – on *Age Of Consent*, but their own material, particularly *The Burning Of Rome* (Cry For Pompeii), *Prelude To Evening* and the chorally embellished *Perfect Mansions* (Mountains Of The Sun), was hardly deprived of grandiosity or sword and sorcery-themed eloquence. This remastered edition comes with new and improved sleeve artwork and a disc of bonus tracks, plus an illuminating sleeve essay from David, who continues to lead the band onwards.

8

DAVE LING



My Favourite Album Artwork

JOHN KEVILL Warbringer

MALEVOLENT CREATION

The Ten Commandments

"It's one of my favourite Dan Seagrave covers, an artist who we all really like obviously as he's done two of ours! The tablets are broken, and the Earth itself splits – so bad-ass!"



Rage

21

| NUCLEAR BLAST |

German veterans find a new source of energy

It would have been too easy for Rage to simply coast along. After nearly three decades, the Germans should know their metal range and capacity, but this eponymous 21st album offers something fresh. More power metal than thrash, which was their original motivation, this is a diverse collection of songs that starts with an almost progressive feel on *House Wins* and ends the same way. Rage's mix of power, melody and consummate musicianship is best illustrated on tracks like *Feel My Pain* and *Serial Killer*. Both offer changes in pace as a brutal edge is refined by judicious use of articulate guitar solos that would be acclaimed as world class if performed by more high-profile musos. There is also an overt tunefulness throughout, and what impresses most here is the enthusiastic way Rage sound contemporary without betraying their traditions. This is a band who, in recent times, have shown an admirable sense of musical adventure, and yet the exploratory impulse is never allowed to undermine the fundamentals of strong songs and performance.

7

MALCOLM DOME



Revco

GOT MIXXX?

| AFM |

Sub-standard remixes from industrial supergroup

Back in the early 80s before Trent found his nails and Ministry were a synth-pop band, Al Jourgensen teamed up with Belgium musicians Richard 23 (Front 242) and Luc Van Acker to form the industrial metal collective known as Revolting Cocks. Now 25 years since the release of their debut album *Big*

Sexy Land, RevCo are a very different ensemble and there's a feeling we've all been short-changed somewhere along the line. *Got Mixxx?* is the superfluous remix version of 2010's disappointing *Got Cock?* with stalwarts Jello Biafra, Gibby Haynes and Al Jourgensen replaced by the lesser known Sin (ex-Society 1), Josh Bradford and Clayton Worbeck. Produced by Al and re-jiggled by Blowload's Erie Loch, *Got Mixxx?* lacks the huge sound and knowing delivery RevCo were all about. The remixes offer little more than slightly tweaked versions of the originals without any dramatic changes, and the attempts to both tinker around with some Killing Joke-style reverb and flirt with electro-industrial fall completely flat. This is far from RevCo's finest hour and it's going to leave

5

a lot of fans bitterly disappointed.

NATASHA SCHARF



Savage Messiah

PLAGUE OF CONSCIENCE

| EARACHE |

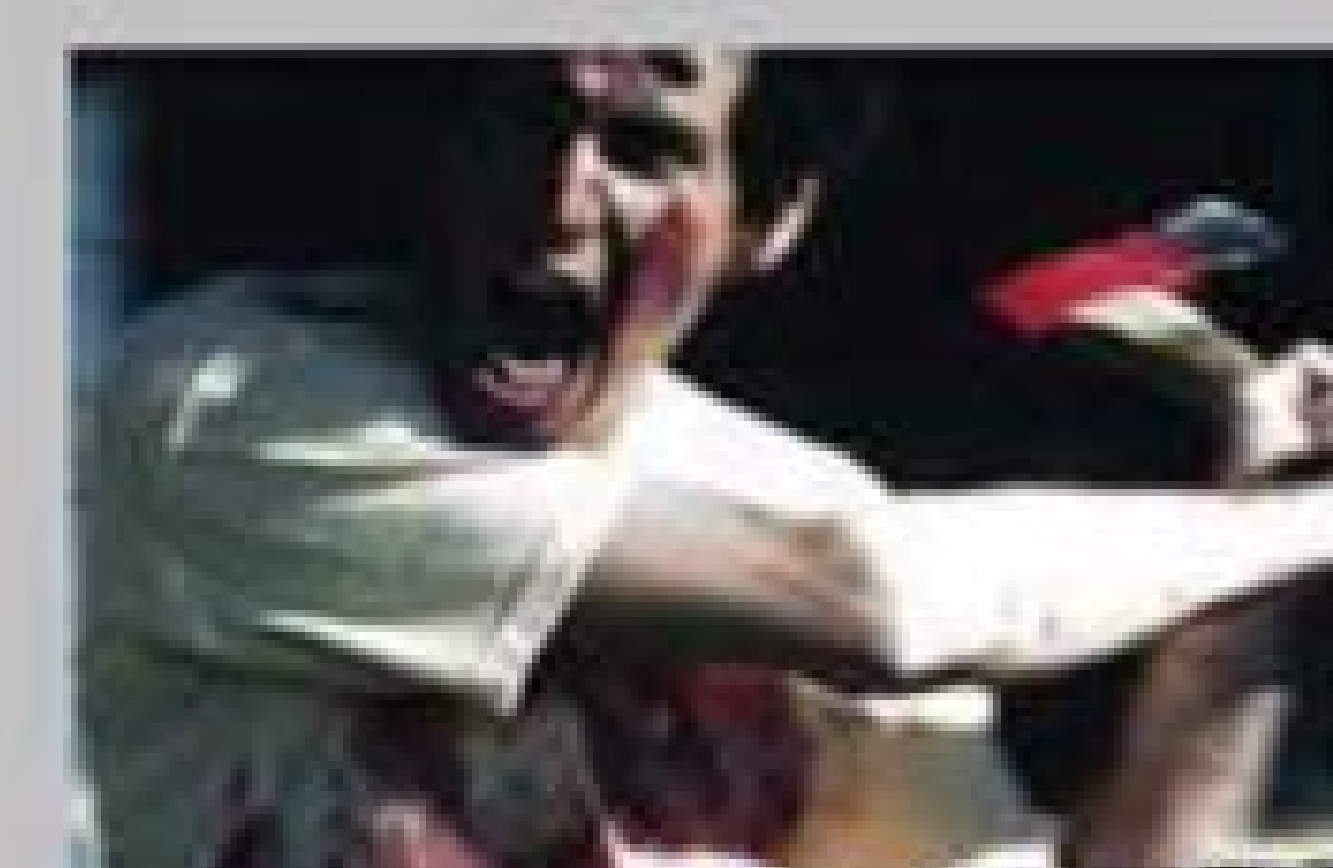
Brit crew draw up thrash's new Testament

Evile may well be the golden boys of Earache's thrash roster but right behind them are recent signings and fellow Brits Savage Messiah. If Evile are indeed the natural heirs to Metallica's long-abandoned thrash throne, then Savage Messiah owe more to the likes of Megadeth and Testament, not least thanks to their penchant for crushing, riff-filled grooves and frontman Dave Silver's arena-worthy and Mustaine-friendly snarled delivery. Whether it's with thunderous, full-throttle belters such as the title track or the delightfully Priestian *Beyond A Shadow Of A Doubt*, *Plague Of Conscience* is filled with huge moments, serving as not just Savage Messiah's crowning achievement to date, but a fine early shout for the thrash album of 2012. Scott Atkins' production work is mighty, giving the likes of *All Seeing I* and *The Accuser* colossal weight, and as epic, eight-minute-plus album closer *The Mask Of Anarchy* suggests, there's still plenty more to come. Top stuff.

8

MERLIN ALDERSLADE

IMAGES & WORDS



THE FILM

Blood Car

| DIR: ALEX ORR |

Pasty vegan Archie (Mike Brune) invents a vehicle powered by blood and uses it to get sex off slutty meat stall minx Denise (Katie Rowlett) in this dystopian arthouse-grindhouse that plays like *Hobo With A Shotgun* meets *Repo Man* via *Rubber*. The feature debut from Alex Orr, *Blood Car* bagged a trunk of awards on its 2007 festival rounds, proving smarter than its cheapo gore-flick stable-mates. There's subtext beneath the rough sex – forgive the stink of self-indulgence, this is bloody, funny and has 'cult' wired into its engine. [7]

ROSIE FLETCHER



THE GAME

The Darkness II

| 2K GAMES |

Having an ancient evil living inside you has its ups and downs. On the one hand, you have to put up with Mike Patton's voice ordering you to "embrace the darkness". On the other, you do get to sprout purple demon arms that can rip out your enemies' spines. Your bonus arms, coupled with the comic book visuals, make *The Darkness II* feel completely fresh – there's no marine-fatigue here, just an endless stream of evisceration and dismemberment. There's an unexpected bonus, too – the story is actually pretty good, with some twists that are slightly spoiled in the demo. It's a bit short, but there's a separate co-op campaign featuring four misfit stereotypes if you're absolutely gasping for more evil. [9]

JON BLYTHE



Serious Beak

HUXWHUKW

| FACEBOOK.COM/
SERIOUSBEAK |

*Australian noisemongers
rise up the pecking order*

Despite the name, it wouldn't be wrong to suggest that Serious Beak are perhaps less than, eh, serious. A cursory glance of *Huxwhukw* reveals that the band went to the Richard D James School of awkward bastard songtitles. Members have been in bands with daft names like Battle Pope (presumably after the comic) and the Puffy Jackets, which is a bloody excellent name when you think about it. Despite the shenanigans, they're deadly serious when it comes to the noise they make, and *Huxwhukw* is pretty rocking. Serious Beak are like a trickier Keelhaul. Despite the odd jazz interlude embuggerance, it's off-kilter, gratifyingly aggressive and to the point. Alas it all feels a bit insincere and impersonal, what with being instrumental and fixated on chunky dizzying riffs, but when things occasionally sound like a noise rock variation of Meshuggah, forgiveness comes easily. If they were on Hydra Head and called something edgy like Swarm Axis

they'd be kicking up an almighty stink.
DANIEL CAIRNS



Tacoma Narrows Bridge Disaster

EXEGESIS

| SELF-RELEASED |

*London crew prove post-metal
abhors a vacuum*

It may be hard to accept but we're just going to have to live with the fact that Isis are gone – we know that not everyone cares much for Russian Circles, but we're going to have to find someone to fill the void sooner

or later. If, then, the idea of at least partially filling that void with something that sounds, at times, almost exactly like the Boston post-metal progenitors gets your beard itching, then you can do far worse than this London-based quartet. While on this, their sophomore release, *TNBD* do appear to be Isis's sonic doppelgangers, this assertion is far from the criticism it would usually be, as the group have pulled off the remarkable feat of creating something steeped in influence yet devoid of pastiche. The jittering, palm muted-chord progression that opens *Fractal World* could have been lifted straight from *Wavering Radiant* while the slow, repetitive yet emotional, almost melancholic build and crushing crescendo of closer *Wake* easily stands

up against the best *Panopticon* has to offer.
TOBY COOK



Therapy?

**A BRIEF CRACK
OF LIGHT**

| BLAST |

*Andy Cairns gets crowned
the fissure king*

Occupying the middle ground between their sublime slice of lunacy, 1999's *Suicide Pact – You First* and the critically acclaimed dark voyage that was 2009's *Crooked Timber*, *A Brief Crack Of Light* sees Northern Irish noise rock trio Therapy? delve further down the rabbit hole to deliver a potentially game-changing opus. Tracks like *Plague Bell* and *Why Turbulence?* are typically thrilling salvos of primal, concrete sledge that will no doubt appeal to those looking for some new neck-bothering pit anthems, but the real short, sharp shocks come in the form of the early Cure-esque, blissed-out

instrumental *Marlow* and the disturbing, unhinged sounds of *The Buzzing*. With the latter as ugly as the former is beautiful, both songs usher in a new era of musical adventures for the band and it's one that many fans will want to join them on. Chilling space rock ballad *Ecclesiastes* is another curveball that we didn't expect and it ends the album

in a surprising but spellbinding fashion.
EDWIN MCFEE



White Arms Of Athena

ASTRODRAMA

| PROSTHETIC |

*Prog sophistication with
a metal edge*

These days you can hardly move for all the progressive metal bands anxious to show off their chops and quirkiness. Do we need yet another lot to add more musical clutter to an overcrowded genre? Well, yes, because these Texans have a lot to share. Musically, they do sound a little like Between The Buried And Me or Tesseract, but the more you listen the greater becomes the emphasis on individuality. Yes, they do have the traditional growling and clean vocal mix and some of the instrumentation verges on squeezing in many notes as possible. But through it all there's subtlety and diversity, as the band show they actually have a strong handle on jazz rock, with the ability to nod in the direction of 70s pioneers like Weather Report without mimicking. The tracks flow into each other, which means this works best when listened to as a whole. The impact is strong enough to break past the clichés.

MALCOLM DOME



Remembering
David Gold

WOODS OF YPRES

**WOODS 5: GREY SKIES
AND ELECTRIC LIGHT**

| EARACHE |

A fallen comrade's emotional farewell

In light of the sudden and horribly tragic death of main man David Gold just before Xmas 2011, it is now impossible to listen to Woods Of Ypres' fifth album without feeling the grip of bitter irony's clammy claw. Death has hung heavy over everything that this band have produced, throughout their years in obscurity and again on this, the album that should have propelled them into the dark rock spotlight like never before. The sheer emotional weight that these songs carry now ensures that they hit home with unbearable poignancy time and time again, not least on the fragile, introspective *Finally* and the stately Cure-tinged drift of *Alternate Ending*. But it was ever thus: Woods Of Ypres have long been bringers of glum tidings par excellence; like a heavier, less sardonic Type O Negative with a vigorous dedication to riff-driven melancholy and the power of the pin-sharp melody. If there is any consolation to be taken from David Gold's passing, it is that more people will now be compelled to hear his music and shed a tear over what might have been.

DOM LAWSON



REVIEWED NEXT MONTH...



CANNIBAL CORPSE



MESHUGGAH



IRON MAIDEN



**FIELDS OF
THE NEPHILIM**



£63.99

JUDAS PRIEST

THE COMPLETE ALBUMS COLLECTION

| LEGACY/SONY |

Few bands can claim to have been as important in metal circles as Judas Priest.

Now, this 17-CD box set contains the albums that helped to define what we, as metal fans, know and love. *The Complete Albums Collection* has every studio and live record they've made so far with Rob Halford and it's a glorious romp through some of the finest songs and greatest albums of the past four decades. From debut album *Rocka Rolla*, which even remastered is not an auspicious start, through classics like *Sad Wings Of Destiny*, *British Steel*, *Screaming For Vengeance* and *Painkiller*, it's a massive underlining of this band's unique heritage. There's also a reminder of just how innovative they were, thanks to albums like *Turbo* and *Point Of Entry*, which are often overlooked. And let's not forget the explosive *Unleashed In The East*, one of the titanic live albums. Every CD comes in a mini-replica of the original vinyl sleeve, and the story of the band is told in a 40-page booklet with rarely seen archive shots of the band – all of which makes this a spectacular celebration of the metal gods.

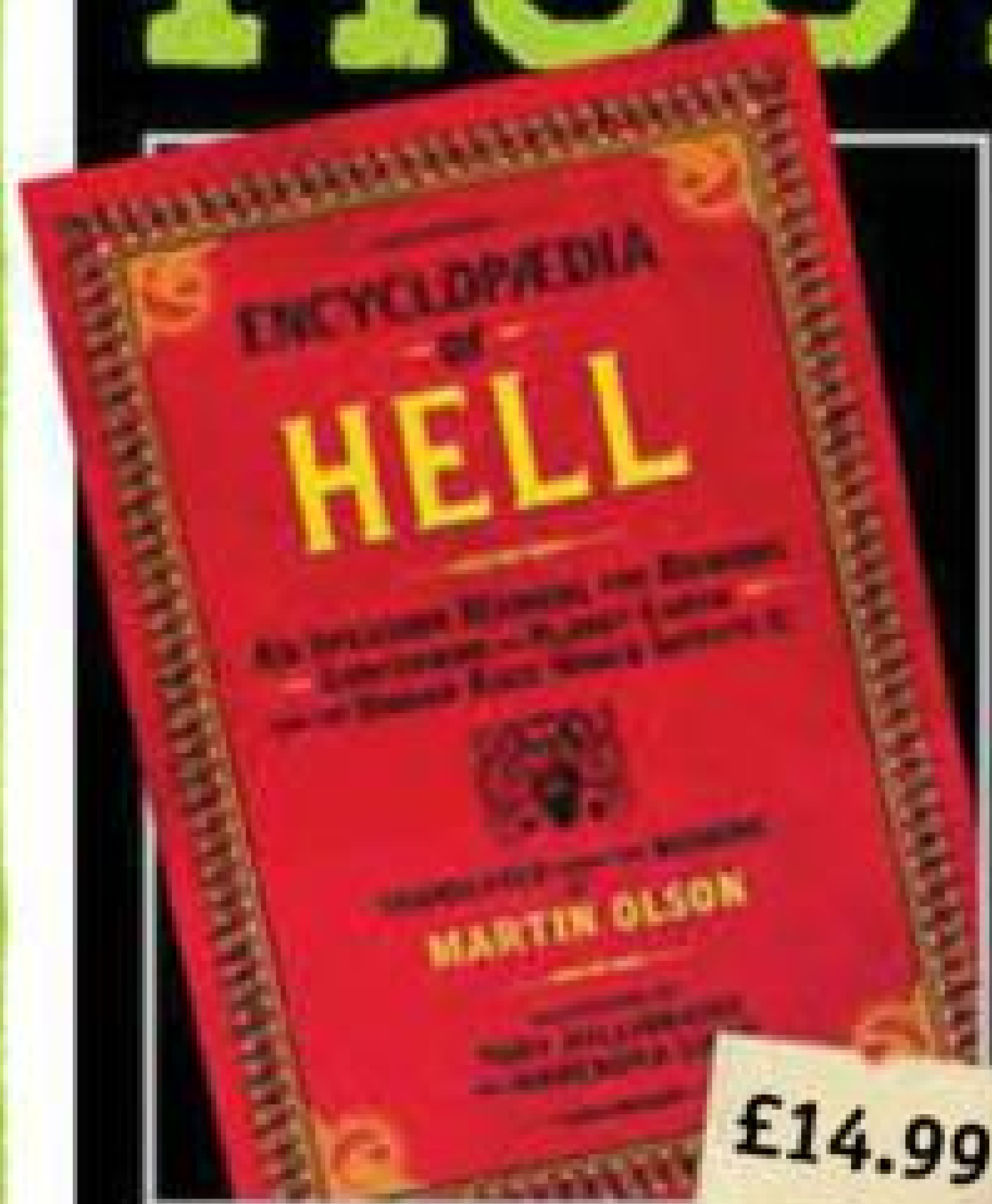
Sure, there are no bonus tracks here. And if you've already got all of these albums, there might be no point in forking out again. But this is metal history, even if it does look like it's housed in a Chinese takeaway box.

9

TINYURL.COM/7Z6BAZU
MALCOLM DOME

MOST WANTED!

THE CHURCH OF MERCH



£14.99

Encyclopaedia Of Hell

FERAL HOUSE

Presenting a mordant almanac in which Lord Satan offers various guidelines and glossaries for the invasion of Earth and its arrogant yet edible inhabitants ("Chinese: avoid elderly vagina"), by his demon hordes. Should any doubt remain about the diabolical nature of this treatise, Lars Ulrich has claimed it's "one of the funniest books ever."

9

TINYURL.COM/74S5KTN



£9.60

Romulan Ale

THINK GEEK

More brain-mashing than a Pan-Galactic Gargleblaster and declared illegal by the Federation, this blue-hued beverage has proved resistant to molecular replication, so this six-pack, cleverly disguised as an energy drink and brought you by fictional, time-defying technology scientists are scrabbling to verify this very moment, is clearly the real deal.

7

TINYURL.COM/7YWSROT



£15.50

Satanic Motherfucker t-shirt

ERODING DESIGNS

Even agents of evil need a nutritious start to the day, and what could be more satisfying than proudly displaying your allegiance with this diabolical apparel whilst wandering down the cereal aisle in Tesco, turning your nose up at the Cheerios for the Celtic Frosted Shredded Wheat as the mundane hordes

7

look on nervously?
TINYURL.COM/6RNOD9E



£14.99

Tank Girl: Bad Wind Rising

TITAN BOOKS

With a plot as detritus-strewn as the post-apocalyptic Outback Tank Girl and her buddies bulldoze through with fuck-you abandon, this hardback collection sees our heroine split with her kangaroo boyfriend and almost bring about the end of space/time amidst dreamtime trips and the constant drum of bollocks

8

being blown off.
TINYURL.COM/7Z26UOD



£14.99

Ziltoid Puppet

OMERCH

It has a face like a dried scrotum, loves Vengaboys, coffee and invading planets that can't provide a decent enough brew and, having sprung froth from the inter-dimensional brainpan of Devin Townsend, is one of the coolest creatures in the known universe. Now you have the opportunity to shove your hand up a Ziltoid of your own and attempt but utterly fail to match the stream of consciousness genius that normally springs out of its

8

goofy-fanged mouth.
TINYURL.COM/3G3Z0JC

Storemags

Lamb of God

THE MONSTROUS NEW ALBUM
RESOLUTION

FEATURING 'GHOST WALKING' & 'DESOLATION'
CD • DIGITAL DOWNLOAD

IN STORES NOW

LIVE JUNE 10TH - DOWNLOAD FESTIVAL

hmv
hmv.com

LAMB-OF-GOD.COM • ROADRUNNERRECORDS.CO.UK

ROADRUNNER
RECORDS

epic.

METAL

HAMMER

storemags

DEFENDERS OF THE FAITH

TURN IT UP

SUNDAYS 10PM



On digital radio, Sky 0110, Virgin Media 924, Freesat 730 and planetrock.com



NOW IN ITS 10TH YEAR

DOWNLOAD

8-10 JUNE 2012, DONINGTON PARK

FRIDAY 8TH JUNE

SATURDAY 9TH JUNE

SUNDAY 10TH JUNE

THE PRODIGY



BLACK SABBATH

CHASE AND STATUS LIVE

BIFFY CLYRO

SOUNDGARDEN



Tenacious D

YOU ME AT SIX

TRIVIUM LAMB OF GOD DEVIN TOWNSEND PROJECT
DEVILDRIVER LITTLE ANGELS ANTHRAX
UGLY KID JOE AUGUST BURNS RED

PLUS LOADS MORE BANDS TO FOLLOW

FOR TICKETS, FESTIVAL UPDATES AND TRAVEL INFORMATION GO TO:
WWW.DOWNLOADFESTIVAL.CO.UK

ON SALE NOW: WEEKEND TICKETS, CAR PARKING (£15 ADVANCE WHEN BOOKING TICKET, £20 ON GATE) & CAMPING TICKETS - SUBJECT TO AVAILABILITY.
RIP PACKAGES (VIP CAMPING) & RIP HOTEL PACKAGES ALSO AVAILABLE FROM THE FESTIVAL WEBSITE OR CALL 0207 009 3484

KERRANG!

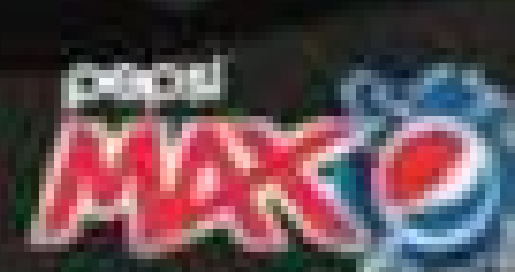
Rock

StoreMags.com

(SUBJECT TO LICENCE)

LIVE NATION

(BILL SUBJECT TO CHANGE)



HAMMER

Storemags.com

RAMMSTEIN



MADE IN GERMANY 1995-2011

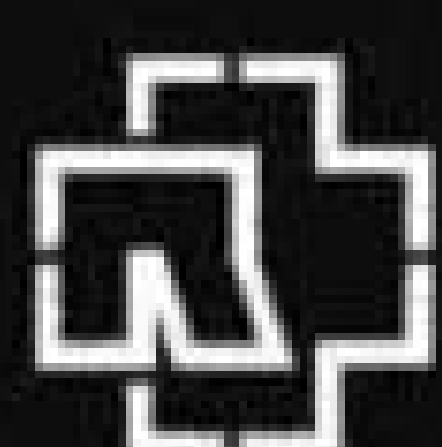
24/02/2012
LONDON
THE O2 ARENA
SOLD OUT

25/02/2012
BIRMINGHAM
LG ARENA
0844 338 8000

29/02/2012
NEWCASTLE
METRO ARENA
0844 493 6666

01/03/2012
MANCHESTER
ARENA
0844 447 8000

02/03/2012
NOTTINGHAM
CAPITAL FM ARENA
08444 124 624



24 HOUR TICKET HOTLINE 0844 811 0051 | WWW.GIGSANDTOURS.COM | WWW.TICKETLINE.CO.UK

A METROPOLIS MUSIC PRESENTATION

WWW.RAMMSTEIN.COM

KERRANG!
RADIO

MEANTIME
20TH ANNIVERSARY

HELMET

PLUS SUPPORT

**FIGHTING
WITH WIRE**

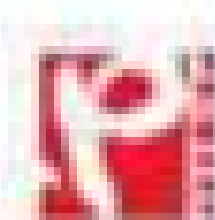
APRIL

- 02 LONDON
ELECTRIC BALLROOM
0844 871 8803**
- 03 MANCHESTER
SOUND CONTROL
0161 832 1111**
- 04 GLASGOW CATHOUSE
0844 499 9990**
- 06 BRISTOL FLEECE
0117 929 9008**
- 07 BIRMINGHAM
HMV INSTITUTE
0844 248 5037**
- 08 READING SUB 89
0871 220 0260**

TICKETS AVAILABLE AT: KILILIVE.COM
ARTISTTICKET.COM / 0844 871 8803
0844 871 8820 & USUAL OUTLETS

WWW.HELMETMUSIC.COM

A KILIMANJARO + FRIENDS PRESENTATION
BY ARRANGEMENT WITH
PRIMARY TALENT INTERNATIONAL



PLAYING MEANTIME IN FULL AND OTHER CLASSICS

KILLING JOKE

JAZ COLEMAN * GEORDIE * YOUTH * PAUL FERGUSON

MARCH

- | | |
|---|----------------------|
| 04 EXETER LEMON GROVE | 0871 220 0260 |
| 05 BRISTOL O₂ ACADEMY | 0844 477 2000 |
| 06 NORWICH WATERFRONT | 0160 350 8050 |
| 08 LONDON ROUNDHOUSE | 0844 482 8008 |
| 09 SHEFFIELD CORPORATION | 0871 220 0260 |
| 10 MANCHESTER ACADEMY 2 | 0161 832 1111 |
| 12 GLASGOW O₂ ABC | 0844 477 2000 |
| 13 NEWCASTLE O₂ ACADEMY | 0844 477 2000 |
| 14 WOLVERHAMPTON WULFRUN HALL | 0870 320 7000 |
| 16 PORTSMOUTH PYRAMIDS CENTRE | 0239 282 4355 |

BUY ONLINE: KILILIVE.COM | SEETICKETS.COM | 0844 871 8803

THE NEW ALBUM OUT SPRING 2012 • KILLINGJOKE.COM

A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH CODA AGENCY

ARE TALKING WITH
PRIMUS



**2 SPECIAL NIGHTS
2 DIFFERENT SHOWS**

**WEDNESDAY 04 &
THURSDAY 05 APRIL**

**LONDON
ROYAL ALBERT HALL**

TICKETS: KILILIVE.COM
ROYALALBERTHALL.COM 0845 401 5045



PRIMUSVILLE.COM
PRIMUS NEW STUDIO RECORD
GREEN NAUGHYDE OUT NOW

A Kilimanjaro presentation by arrangement with WME

GRAVEYARD

Plus Special Guests

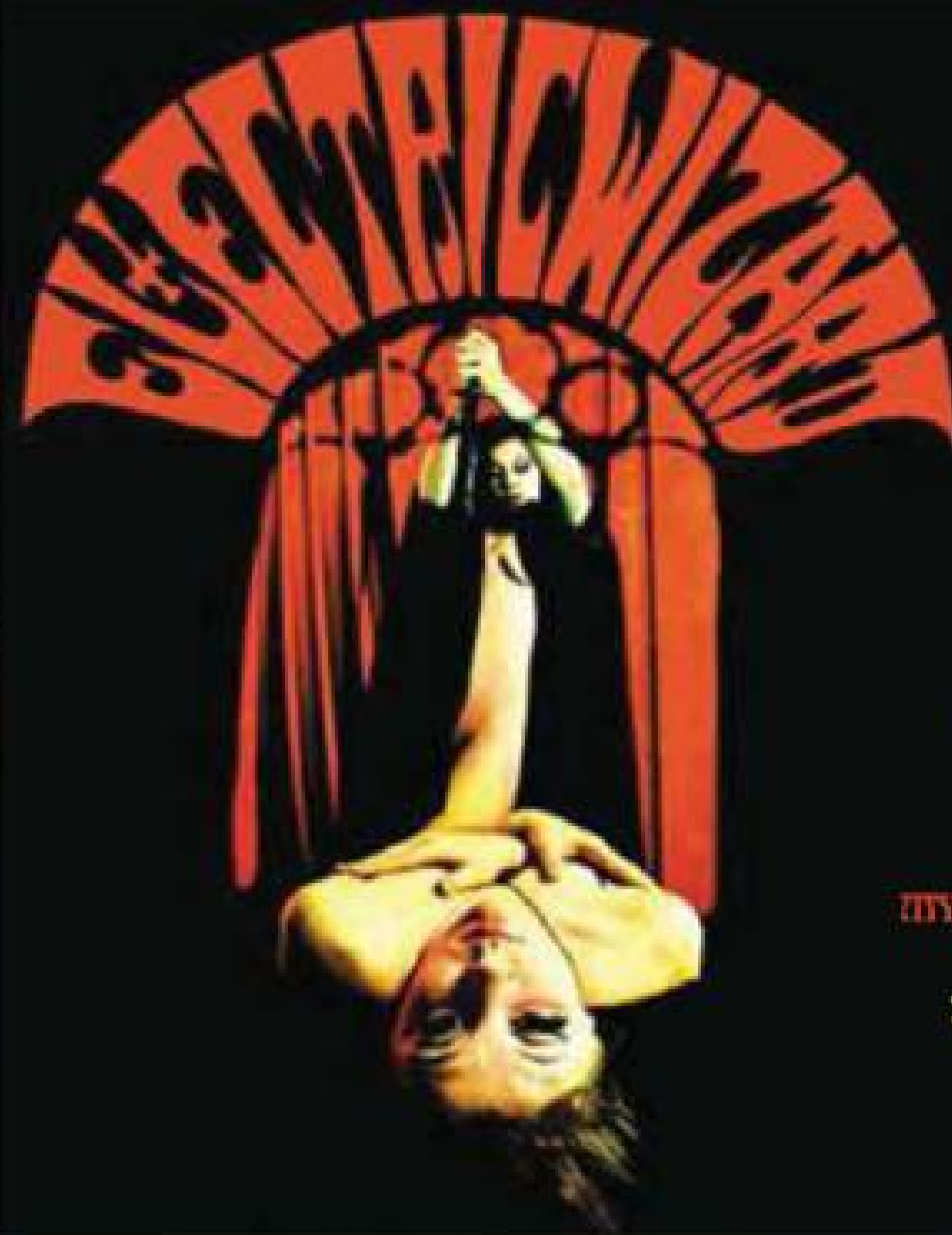
HORISONT

March

- | | |
|---|----------------------|
| 22 London Underworld | 0844 871 8803 |
| 23 Manchester Roadhouse | 0844 871 8803 |
| 24 Nottingham Rock City Basement | 0845 413 4444 |
| 25 Wolverhampton Slade Rooms | 0870 320 7000 |



Tickets available from www.kililive.com, 0844 871 8803 and usual outlets.
The new album 'Hisingen Blues' out now on Nuclear Blast facebook.com/graveyardofficial
A KILIMANJARO + FRIENDS PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP



**SATURDAY
31 MARCH
LONDON
HMV
FORUM**

AVAILABLE ONLINE:
KILILIVE.COM / SEETICKETS.COM
24HR CC HOTLINE:
0844 871 8803 / 0844 847 2405

MYSPACE.COM/ELECTRICWIZARDORSETDOOM

A KILIMANJARO PRESENTATION
BY ARRANGEMENT WITH MYTHOLOGY AGENCY



PELICAN

PLUS SPECIAL GUESTS

CHRISSE MOTT

* BIRMINGHAM & LONDON DATES ONLY

APRIL 2012

- | | |
|---|-----------------------|
| SAT 07 LONDON THE GARAGE * | 0844 871 8803 |
| SUN 08 BIRMINGHAM O₂ ACADEMY3 * | 0844 871 8803 |
| MON 09 LEEDS BRUDENELL SOCIAL CLUB | 0871 220 0260 |
| TUE 10 GLASGOW STEREO | 0844 847 2487 |
| WED 11 MANCHESTER RUBY LOUNGE | 0844 871 8803 |
| THU 12 BRIGHTON THE HAUNT | 01273 360 6312 |
| FRI 13 BRISTOL THE COOLER | 0870 444 4400 |

AVAILABLE ONLINE: KILILIVE.COM | TICKETWEB.CO.UK | 24 HR CC HOTLINE: 0871 220 0260

WWW.PELICANSONG.COM

A KILIMANJARO PRESENTATION BY ARRANGMENT WITH FIRST CONTACT AGENCY

WE ARE THE OTHERS TOUR

DELAIN

PLUS SPECIAL GUESTS

Trillium + HALCYON WAY

MAY

- | |
|--|
| 12 BIRMINGHAM THE LIBRARY
@ HMV INSTITUTE |
| 13 SHEFFIELD CORPORATION |
| 15 MANCHESTER ACADEMY 2 |
| 16 LONDON KOKO |

TICKETS AVAILABLE FROM:
KILILIVE.COM | 0844 871 8803 & USUAL OUTLETS

THE NEW ALBUM 'WE ARE THE OTHERS' OUT SPRING 2012
ON ROADRUNNER RECORDS

HTTP://SITE.DELAIN.NL/

A KILIMANJARO + FRIENDS PRESENTATION BY ARRANGEMENT WITH MS



TICKETS AVAILABLE AT KILILIVE.COM

29TH NOVEMBER - 3RD DECEMBER 2012 · PONTIN'S HOLIDAY PARK, PRESTATYN, NORTH WALES

Storemags



Hard Rock Hell VI



NOW HRH VI'S 4 DAYS OF HELL ARE OFFICIALLY ON SALE

RING 08700 110034 ★ WWW.HARDROCKHELL.COM



Rock

HAMMER

Blackstar

ddrum

Wampler



STEEL PANTHER

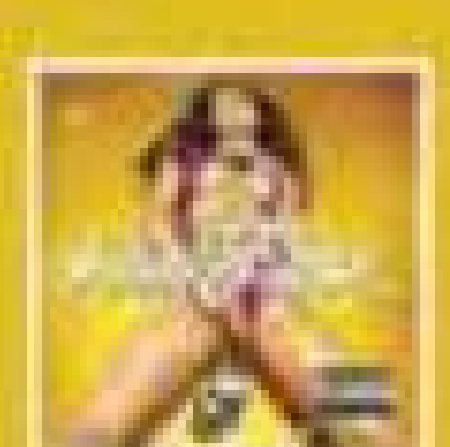
PLUS GUESTS



MARCH 2012

27	BIRMINGHAM O ₂ ACADEMY	0844 477 2000
28	GLASGOW O ₂ ACADEMY	0844 477 2000
30	MANCHESTER ACADEMY	0161 832 1111
31	LONDON BRIXTON O ₂ ACADEMY	0844 477 2000

BUY ONLINE AT LIVENATION.CO.UK
 'BALLS OUT' OUT NOW
WWW.STEELPANTHERROCKS.COM
 A LIVE NATION PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP



BLACK VEIL BRIDES

PLUS SPECIAL GUESTS *Disturbed* *Reckless Love*

MARCH 2012 DATE RESCHEDULED TICKETS REMAIN VALID

SAT 24	WOLVERHAMPTON CIVIC HALL	0870 320 7000
TUE 27	GLASGOW BARROWLANDS	08444 999 990
WED 28	EDINBURGH PICTURE HOUSE	08444 999 990
THU 29	LEEDS O ₂ ACADEMY	0844 477 2000
FRI 30	LONDON O ₂ ACADEMY BRIXTON	0844 477 2000

APRIL 2012 DATE RESCHEDULED TICKETS REMAIN VALID

SUN 01	BRISTOL O ₂ ACADEMY	0844 477 2000
--------	--------------------------------	---------------

BUY ONLINE AT LIVENATION.CO.UK
 A LIVE NATION AND TRIPLE G PRESENTATION BY ARRANGEMENT WITH E.G.O.
 THE ALBUM 'SET THE WORLD ON FIRE' OUT NOW

An AEG Live Presentation

L'Arc-en-Ciel



11 April 2012 indigO₂ at The O₂

The O₂, Peninsula Square, London SE10 0DX

AEGlive.co.uk | Ticketmaster 0844 844 0002 | See Tickets 0871 230 1097 | Ticketline 0870 444 5556

**The show that rocked
Britain's Got Talent!**

**2-FOR-1
OFFER FOR
METAL HAMMER
READERS**
send an SAE to:
CIRCUS OF HORRORS
PO Box 4538
LONDON
SW19 8XU

"Totally UNBELIEVABLE!"
Scott Mills, Radio 1

CIRCUS of HORRORS

"FANTASTIC!
that's what I call
ENTERTAINMENT!"
David Hasselhoff

THE VENTRILOQUIST

GLENROTHES Rothes Halls WED 8 FEB
01592 611 101 www.onfire.co.uk

ABERDEEN Concert Hall THRS 9 FEB
01224 641 122 www.boxofficeaberdeen.co.uk

INVERNESS Eden Court Theatre FRI 10 FEB
01463 234 234 www.eden-court.co.uk

FALKIRK Town Hall SAT 11 FEB
01324 506 850 www.ticketweb.co.uk

MOTHERWELL Concert Hall SUN 12 FEB
01698 274 545 www.motherwelltheatre.co.uk

PRESTON Guild Hall TUE 14 FEB
0845 344 2012 www.prestonguildhall.com

BURNLEY Mechanics WED 15 FEB
01282 664 400 www.burnleymechanics.co.uk

TELFORD Oakengates Theatre @the place THRS 16 FEB
01952 382 382 www.theplacetelford.com

CHELtenham Town Hall FRI 17 FEB
0844 576 2210 www.cheltenhamtownhall.org.uk

BOURNEMOUTH Pavilion SUN 19 FEB
0844 576 3000 www.bic.co.uk

LONDON Indigo2 SUN 26 FEB
08448 440 002 www.theindigo2.com

BRISTOL Colston Hall MON 27 FEB
0117 922 3686 www.colstonhall.org

BIRMINGHAM Alexandra Theatre TUE 28 FEB
0844 871 3011 www.alexandratheatre.org.uk

STAFFORD Gatehouse Theatre WED 29 FEB
01785 254 653 www.staffordgatehousetheatre.co.uk

KINGS LYNN Corn Exchange THRS 1 MAR
01553 764 864 www.kingslynncomexchange.co.uk

GT YARMOUTH The Hippodrome FRI 2 / SAT 3 MAR
01493 844 172 www.hippodromecircus.co.uk

BRIGHTON Theatre Royal SUN 4 MAR
08448 717 650 www.ambassadorickets.com/brighton

SOUTHSEA Kings Theatre TUE 6 MAR
02392 828 282 www.kings-southsea.com

HARLOW Playhouse WED 7 MAR
01279 431 945 www.playhouseharlow.com

DARTFORD Orchard Theatre THRS 8 MAR
01322 220 000 www.orchardtheatre.co.uk

DERBY LIVE Assembly Rooms FRI 9 MAR
01332 255 800 www.derbylive.co.uk

BARROW The Forum SAT 10 MAR
01229 820 000 www.theforumbarrow.co.uk

GLASGOW King's Theatre SUN 11 MAR
0844 871 7648 www.ambassadorickets.com/King's-Theatre

MANCHESTER Opera House MON 12 MAR
0844 871 3018 www.manchesteroperahouse.org.uk

DONCASTER Civic Theatre TUE 13 MAR
01302 342349 www.doncastercivic.co.uk

NORTHAMPTON Royal & Derngate WED 14 MAR
01604 624 811 www.royalandderngate.co.uk

IPSWICH Regent Theatre THRS 15 MAR
01473 433 100 www.ipswichregent.com

MARGATE Winter Gardens FRI 16 MAR
01843 296 111 www.margatewintergardens.co.uk

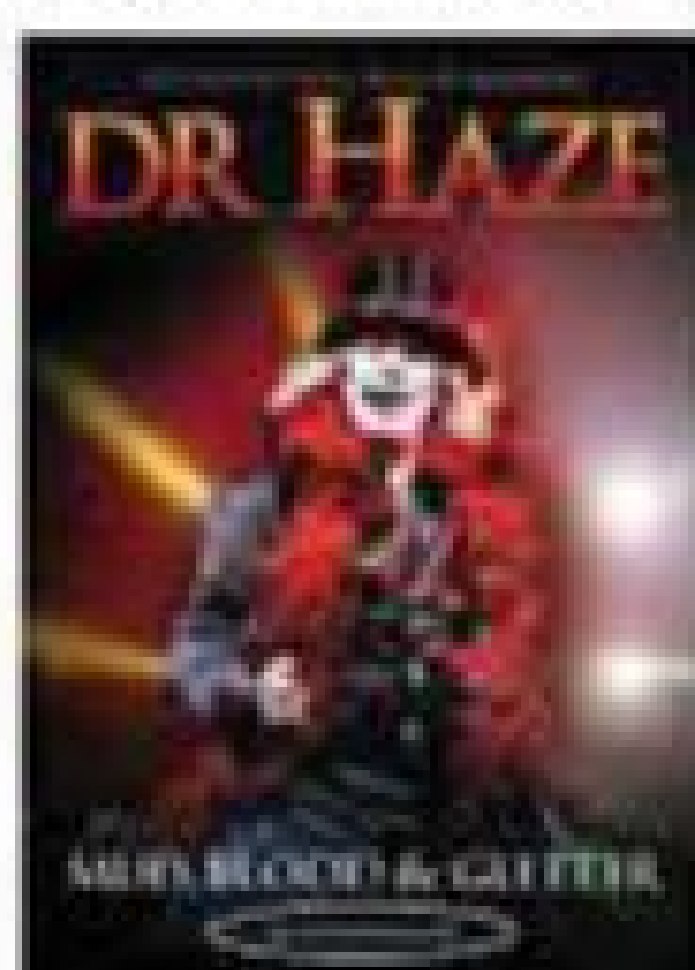
CLACTON Princes Theatre SAT 17 MAR
01255 686 633 www.essex-live.co.uk

SWINDON Wyvern Theatre SUN 18 MAR
01793 524 481 www.wyverntheatre.org.uk

WOKING New Victoria Theatre MON 19 MAR
0844 871 7645 www.ambassadorickets.com/woking

OXFORD New Theatre TUE 20 MAR
0844 847 1585 www.newtheatreoxford.org.uk

JERSEY Opera House THRS 22 to SAT 24
01534 511 115 www.jerseyoperahouse.co.uk



BUY THE BOOK
Mud, Blood & Glitter
The Dr Haze story
is on sale now at
Amazon or Kindle

circusofhorrors.co.uk

Follow us on Twitter Facebook and YouTube

BIZARRE ROCK HAMMER kinDeep Le Maitre

WARNING: The Circus of Horrors contains some nudity and language of an adult nature,
it is not suitable for children, sissies or chavs. This show contains nuts!

SHINEDOWN

PLUS SPECIAL GUESTS
HALESTORM +

FEBRUARY TOUR 2012

08	LONDON ROUNDHOUSE	0844 482 8008
09	NOTTINGHAM ROCK CITY*	0845 413 4444
10	NEWCASTLE O₂ ACADEMY*	0844 477 2000
12	BRISTOL O₂ ACADEMY	0844 477 2000
13	LEEDS O₂ ACADEMY	0844 477 2000
14	MANCHESTER ACADEMY	0161 832 1111
16	GLASGOW O₂ ACADEMY	08444 999 990
17	BIRMINGHAM HMV INSTITUTE*	0844 248 5037

24 HOUR TICKET HOTLINE: 0844 811 0051 | SEETICKETS.COM

*EARLY CURFEW, CHECK INFO FOR EARLY DOOR TIMES

SHINEDOWN NEW ALBUM IN STORES 28 MARCH
HALESTORM NEW ALBUM IN STORES 09 APRIL

SHINEDOWN.COM

A METROPOLIS MUSIC, DF CONCERTS & DHP PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP

A LIVE NATION PRESENTATION BY ARRANGEMENT WITH E.G.O.

MESHUGGAH

PLUS SPECIAL GUESTS
ANIMALS AS LEADERS

APRIL

THU 12	BRISTOL O₂ ACADEMY	0844 477 2000
FRI 13	WOLVERHAMPTON SLADE ROOMS	0870 320 7000
SAT 14	NOTTINGHAM ROCK CITY	0845 413 4444
SUN 15	GLASGOW GARAGE	0141 332 1120
TUE 17	MANCHESTER ACADEMY 2	0161 832 1111
WED 18	NORWICH WATERFRONT	01603 508 050
THU 19	BRIGHTON CONCORDE 2	01273 673 311
FRI 20	LONDON ELECTRIC BALLROOM	0844 844 0444

BUY ONLINE AT LIVENATION.CO.UK
WWW.MESHUGGAH.NET

The Underworld

174 CAMDEN HIGH STREET, CAMDEN TOWN, LONDON NW1 • 020 7482 1932 • WWW.THEUNDERWORLDCAMDEN.CO.UK

FRI 10 FEB THE HILLBILLY MOON EXPLOSION

+ DEATH VALLEY SURFERS
& THE MOONSHINE STALKERS
TICKETS £8.50 ADV / DOORS OPEN 19.00

SUN 12 FEB BONECRUSHER FEST FEAT.

+ CARNIFEX, BENEATH THE MASSACRE,
WITHIN THE RUINS, MOLOTOV SOLUTION
& BETRAYING THE MARTYRS
TICKETS £13.50 ADV / DOORS OPEN 18.00

MON 13 FEB KING LIZARD & BLACK RAIN

+ THE BLACK STARS & KINKADE
TICKETS £8 ADV / DOORS OPEN 19.00

WED 15 FEB KRISIUN & MALEVOLENT CREATION & VITAL REMAINS

+ KARMAK & TRUTH CORRODED
TICKETS £17.50 ADV / DOORS OPEN 18.00

WED 22 FEB TONY MACALPINE + AGENT COOPER & DANIEL PIQUE

TICKETS £16.50 ADV / DOORS OPEN 19.00

FRI 24 FEB ORIGIN & PSYCROPTIC & LENG TCH'E

+ ITE MISSA ETS, DICTATED & SEPTIC TRAUMA
TICKETS £16.50 ADV / DOORS OPEN 18.00

SAT 25 FEB ANTI NOWHERE LEAGUE

+ CONDITION: DEAD AND TED DIGIASE &
THE MILLION DOLLAR PUNK BAND
TICKETS £12 ADV / DOORS OPEN 19.00

TUE 28 FEB DEAD TO ME

+ THE HUMAN PROJECT, OUR TIME DOWN HERE
& RAT ATTACK
TICKETS £8.50 ADV / DOORS OPEN 19.00

WED 29 FEB D-A-D

TICKETS £12.50 ADV / DOORS OPEN 19.00

SAT 3 MAR NORMA JEAN

+ THE CHARIOT, DEAD & DIVINE & ADMIRALS ARMS
TICKETS £13.50 ADV / DOORS OPEN 18.00

SUN 11 MAR BANE

+ CRUEL HAND & ROTTING OUT
TICKETS £12 ADV / DOORS OPEN 16.30

SAT 17 MAR THE ACACIA STRAIN

+ BRUTALITY WILL PREVAIL, TRC,
HONOUR IS DEAD & CHORUS OF NINE
TICKETS £10 ADV / DOORS OPEN 18.00

SUN 18 MAR VAIN

+ STALA & SO & ANCALA
TICKETS £13.50 ADV / DOORS OPEN 19.00

SUN 25 MAR SERENITY

+ PYTHIA & NEMESIA
TICKETS £10 ADV / DOORS OPEN 19.00

FRI 30 MAR BULLETS AND OCTANE

+ FALLING RED
TICKETS £15 ADV / DOORS OPEN 19.00

MON 2 APR BLACK BREATH

+ VICTIMS & TORMENTED
TICKETS £12 ADV / DOORS OPEN 19.00

Tickets available from The World's End pub (next door to the Underworld) or by cc:
STARGREEN 020 7734 8932 / www.stargreen.com TICKETWEB 08700 600 100 / www.ticketweb.co.uk

AVOCADO BOOKING PRESENTS THE GREAT DAYS OF WRATH TOUR 2012



12.03. UK MARGATE WESTCOAST BAR
WEGOTTICKETS.COM | 01843 577577

13.03. UK NOTTINGHAM ROCK CITY
ALT-TICKETS.CO.UK | 0845 415 4444

14.03. UK GLASGOW IVORY BLACKS
TICKETS-SCOTLAND.COM | 08444 155 221

15.03. UK LEEDS THE WELL
SEETICKETS.COM | 0871 220 0260

16.03. UK LONDON UNDERWORLD
TICKETWEB.CO.UK | 08444 771000

A FACTORY MUSIC PRESENTATION BY ARRANGEMENT WITH AVOCADO BOOKING & FRIENDS



SUN	MARCH 18	BRISTOL FLEECE	TICKETS: WWW.SEETICKETS.COM
MON	MARCH 19	CARDIFF BOGIEZ	TICKETS: WWW.WEGOTTICKETS.COM
TUE	MARCH 20	BELFAST VOODOO	TICKETS: WWW.TICKETMASTER.IE
WED	MARCH 21	DUBLIN THE PINT	TICKETS: WWW.TICKETMASTER.IE
THU	MARCH 22	MANCHESTER MOHO	TICKETS: WWW.WEGOTTICKETS.COM
FRI	MARCH 23	LONDON GARAGE	TICKETS: WWW.TICKETWEB.CO.UK

RELAPSE • COMEBLIT • AVOCADOBOOKING • WWW.FACEBOOK.COM/EXHUMEDOFFICIAL • WWW.FACEBOOK.COM/ANAALNATHRAKHOFFICIAL

SCOTLAND, IRELAND, ENGLAND, WALES 2012

AMON AMARTH

SURTUR RISING



SPECIAL GUESTS

GRAND MAGUS

13.03.2012 (UK) GLASGOW / ABC
14.03.2012 (IRE) BELFAST / MANDILLA HALL
15.03.2012 (IRE) DUBLIN / VICAR STREET
16.03.2012 (UK) WOLVERHAMPTON / WULFRUN HALL
17.03.2012 (UK) PRESTATYN / HAMMERFEST
18.03.2012 (UK) CARDIFF / SOLUS

* WITHOUT GRAND MAGUS

FACTORY FM MUSIC

FREE Audiobook for every reader*

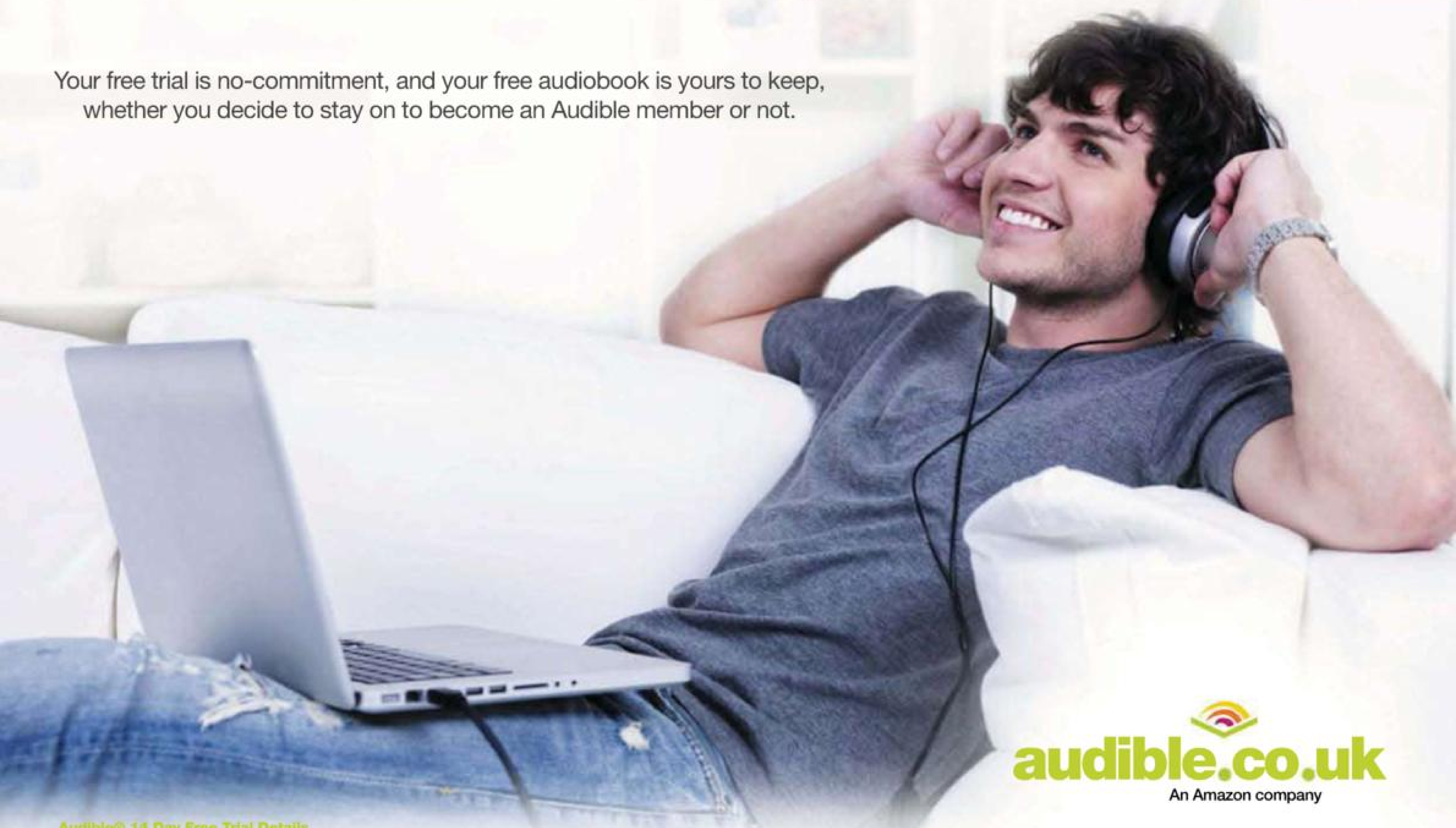


Experience Audible yourself by starting your **14-Day FREE** trial today!

Go to **audible.co.uk/metalhammer** to sign up for a 14-Day free trial and get a **FREE digital audiobook** from a selection of over 50,000 titles.

www.audible.co.uk/metalhammer

Your free trial is no-commitment, and your free audiobook is yours to keep, whether you decide to stay on to become an Audible member or not.



audible.co.uk
An Amazon company

Audible® 14 Day Free Trial Details

Get your first 14 days of our one book a month plan for free, and we'll give you a free audiobook of your choice. You will not be charged during your free trial period and even if you decide to cancel you can still keep your free download. After your 14 day trial, your membership will renew each month for just £7.99 per month so you can continue to receive one audiobook credit per month plus members-only discounts on all audio purchases. No commitment, you can cancel your membership at anytime. Any unused audiobook credits will be lost at cancellation. *One free trial per person - sorry, if you've had a free trial from Audible before, you are not eligible for this offer. However, follow the link here to find out about special discounted membership offers on-site.

THE NATIONS BIGGEST ALTERNATIVE CLUBNIGHT

REDEEMER

THE PINT

DUBLIN

SOUND CIRCUS

BOURNEMOUTH

roadmender

NORTHAMPTON

C103

PLYMOUTH

LEICESTER SQUARE LSQ

LEICESTER

CLUB
REDEEMER
WAKEFIELD

WITH VENUES LOCATED IN:

BELFAST
BIRMINGHAM
BOURNEMOUTH
BRIGHTON
BRISTOL
CREWE
DUBLIN
EDINBURGH
GLASGOW
HARROGATE
LEEDS
LEICESTER
LIVERPOOL
LONDON
MANCHESTER
NEWCASTLE
NORTHAMPTON
PETERBOROUGH
PLYMOUTH
WAKEFIELD
WREXHAM
YORK

METAL | ROCK | ALTERNATIVE

WE'RE LOOKING
FOR VENUES &
PROMOTORS.

IF YOU THINK YOU'RE TO THE
CHALLENGE OF BEING PART OF THE
REDEEMER FAMILY GET IN TOUCH!

Officially sponsored and presented by

METAL HAMMER
DEFENDERS OF THE FAITH

MAKE SURE YOU CHECK
OUT THE WEBSITE FOR

LATEST INFO
1000'S OF PHOTOS
COMPETITIONS

EVENTS LISTINGS
SPECIAL OFFERS
REDEEMER GIRLS

REDEEMERCLUB.COM

Hard Rock Hell & METAL HAMMER present

HAMMERFEST

Hammer

15th to 18th
MARCH 2012

TV

of the

Pontins at
PRESTATYN

ANTIKRAX

SKINDRED

PARADISE LOST • AMON AMARTH

DREAM EVIL • EVILE • CHIMAIRA • VILARD • HELL

LAWNMOWER DETH • HEAVEN'S BASEMENT • SUII • MAFIA • FURY UK • ARTHEMIS

CHEMICALS OF DEMOCRACY • AVENGER • SENSER • MORTAD • ACHREN

EVIL SCARECROW • ANTERIOR • HOLDSURE • VIRUS • HAMMER OF THE GODS

GENTLEMAN OF DISTORTED SOUND • TRUCKER DIABLO • KYRBGRINDER • SPIRYTUS • INFERNO

SAVAGE OUTLAW • THE PAINTED MONKS • SNAKEBITE • SLAM CARTEL • SEVERENTH

CEREBRAL BORE • OAF • COLLAPSE • AR • RED MIST DESTRUCTION • SWORN AMONGST

BLACK ROSE • PAGANS ALTER • LITKREIG • THE SANITY DAYS • DIRTY DC • PERPETUATE

WAYLANDER • DIAMOND PLATE • ELIMINATION • DRIP BACK • LETS PLAY GOD • RAVENFACE

ONE MORE VICTIM • FLAME FRACTURE



UNDER 100
DAY PASSES LEFT

Pontins's Holiday Village,
Prestatyn, North Wales
call 08700 110034 or
click www.hammerfest.co.uk

Rock

HAMMER

PROG

chic FESTIVALS

Blackstar

children's

50+ BANDS IN CAMDEN OVER THE EASTER WEEKEND

DESERT
SCENE
S.CO.UK

Storemags



Desertfest

LONDON 6TH, 7TH & 8TH APRIL 2012

ORANGE GOBLIN

KARMA
TO BURN

CORROSION
OF CONFORMITY

BLACK
PYRAMID

church of
MISTERY

Truck
fighters

Leaf Hound

ADULT

ORCHID

GENTLEMEN
PISTOLS

PAGAN ALTAR, SAMSARA BLUES, EXPERIMENT
ROADSAW, SIGIRIYA, HORISONT, ANCESTORS
GRIFTER, GREENLEAF, SUNGRAZER, STONEAXE, ASTEROID
LORD VICAR, ZIPPO, TRIPPY WICKED, STUBB, SHRINE 69
ALUNAH, DOPEFIGHT
SEDULUS, SONS OF ALPHA CENTURI, SLABDRAGGER
PLUS MANY MORE..

ROCK AND ROLL TAKING BACK CAMDEN

VISIT WWW.THEDESERTFEST.COM FOR MORE INFO

HAMMER Jägermeister ORANGE LIBERTY ★CLASSIC★ Rock
METAL DEFENDERS OF THE FAITH DRUMS®

THE
GOSPEL
LIVE

Mastodon:
Emerald emissaries

MASTODON

RED FANG

SENTRUM SCENE, OSLO

A slippery start fails to derail a thundering gig

Red Fang's Aaron Beam sees the light



Brent Hinds: walking wounded



Mastodon hit a purple patch

It's an ice cold Sunday afternoon in Oslo and inside the venue of Sentrum Scene the blood pressure of various people in the production office – tour manager, local promoter and the record company's Norwegian label manager to name a few – is running higher by the minute. Mastodon guitarist/vocalist Brent Hinds has slipped on the Nordic ice upon exiting the band's tour bus, and is about to be rushed to the emergency room of the nearest hospital. At this point nobody knows whether his leg is sprained, dislocated or broken, or how long he needs to wait to get an x-ray, a diagnosis and whatever kind of treatment he can be given at such short notice. All they know is that something needs to be done, and it has to be done now.

None of this tension is noticeable in the room where *Metal Hammer* is sitting with bassist/vocalist Troy Sanders and guitarist Bill Kelliher, chatting amiably about the band's previous trips to these shores. The last couple of visits have seen the band on some high-profile tours, as support for Metallica and Slayer or playing festivals. This has obviously been a golden opportunity to play for a bigger audience and build a solid fanbase, and the band have notched up more shows in one of Oslo's biggest indoor venues than any venue they have ever played in their hometown of Atlanta, Georgia. However it also means that Mastodon have not played a headline show in Oslo since 2005, when they toured in support of their second album proper, *Leviathan*. That show was one of the most important ones in their career, and they have fond memories of the evening. And not just because this was in May and there was no show-threatening ice in the streets.

"That day several executives from Warner Music flew to Norway to see the show and meet with us, just to let us know how serious they were in regards to their dedication to the band," offers Troy. "One of the guys flew 15 hours from Los Angeles to sit down with us and see the show. Then he flew back to LA! Needless to say we signed with them and haven't regretted it one single day. That guy is no longer with the label, though, but we still have plenty of friends at Warners."

Those friends stay friends by taking care of details like the band's website and Facebook page and generally letting the band do whatever it damn well pleases them to do artistically. If that means making complex concept albums with songs clocking in well past the 10-minute mark, that's cool. If it means delivering a baker's dozen of songs that are groovy, memorable and accessible, that's cool too. "We do our thing and have complete creative control," they say, now even finishing each other's sentences. "They get us on tours where we at this point mainly play for sold-out

audiences and get to play all over the world – both familiar places and new ones. Last summer we played Russia and Iceland for the first time, and later this year we're going to Brazil and Chile."

No wonder they are happy. This tour is also a lot more relaxed and loose than the previous one. "When we toured *Crack The Skye* we played that album in its entirety," explains Bill. "We made this

"This time around there's more of a party going on in the crowd throughout the set"

BILL KELLIHER

elaborate film that played in the background, telling the story of the album concept with proper actors and everything. Due to the nature of those songs we found that the audience pretty much stood still, watching and concentrating during that part of the set. Then, once we started playing older tunes, everybody loosened up and started getting a lot more

SETLIST

Dry Bone Valley
Black Tongue
Crystal Skull
I Am Ahab
Capillarian Crest
Colony Of Birchmen
Megalodon
Thickening
Blasteroid
Sleeping Giant
Ghost Of Karelia
All The Heavy Lifting
Spectrelight
Curl Of The Burl
Bedazzled Fingernails
Circle Of Cysquatch
Aqua Dementia
Crack The Skye
Where Strides
The Behemoth
Iron Tusk
March Of The Fire Ants
Blood And Thunder

ENCORE:
Creature Lives

FACT

The last song on each of Mastodon's first three albums – *Remission*, *Leviathan* and *Blood Mountain* – all relate to the Elephant Man.

THE CORPSE LIVE



Is that the Death
Star up there?

into the songs and having fun. This time around there's more of a party going on in the crowd throughout the set, and the crowd are dancing and singing along to all the new tunes as well as the old ones. We basically have better songs and are better performers and better singers now. And the setlist has a nice flow, making the shows more enjoyable for everybody. We play about half of *The Hunter* and two to three songs from each of the other albums, so most of the fans should be satisfied."

Having checked out the setlist from the other shows on the tour, it's clear that only a major disaster can keep tonight's sold-out crowd from being as satisfied as the man says, and when we learn that Brent has returned to the venue with a walking cane and a plastered leg, as opposed to on crutches or, say, in a wheelchair, we're pretty optimistic. As we enter the venue the merch stand is already seeing some serious business, with punters lining up to buy t-shirts and even hot pants. We go downstairs to check out Red Fang from Portland, Oregon who have been chosen specifically by Mastodon who claim that "they reminded us of a young version of ourselves."

That likeness is not only based on the spectacular beard-o-rama that we witness as **RED FANG [8]** take the stage; their sound is more than a little based on heavy grooves and dirty and massive riffs. They pack a double

vocal attack, courtesy of Messrs Bryan Giles and Aaron Beam, who also handle guitar and bass respectively. Given a generous 45-minute slot and way better sound than most support acts usually get, they impress from the start, and as they tear through a set where both of their albums are represented, the venue fills

The spark that we saw in the band from the beginning of the night is now an intense burning fire

up and people in general seem to enjoy what they get served. Their riffs and effortless groove are aimed to please fans of Clutch and ZZ Top alike, and pack a punch that has us all convinced. *Wires* in particular gets the crowd going, and after they are done the number of people queueing up to buy Red Fang t-shirts says it all.

It's time for the main attraction, and as **MASTODON [9]** enter the stage we're knocked out by their exuberance, their

raw power and their punctuality, as the opening riff to *Dry Bone Valley* thunders from the PA. Drummer Brann Dailor sings like the metal god he proves to be, while hammering away at those drums as if his life depended on it. And as that song segues seamlessly into the juggernaut that is *Black Tongue* it's clear that

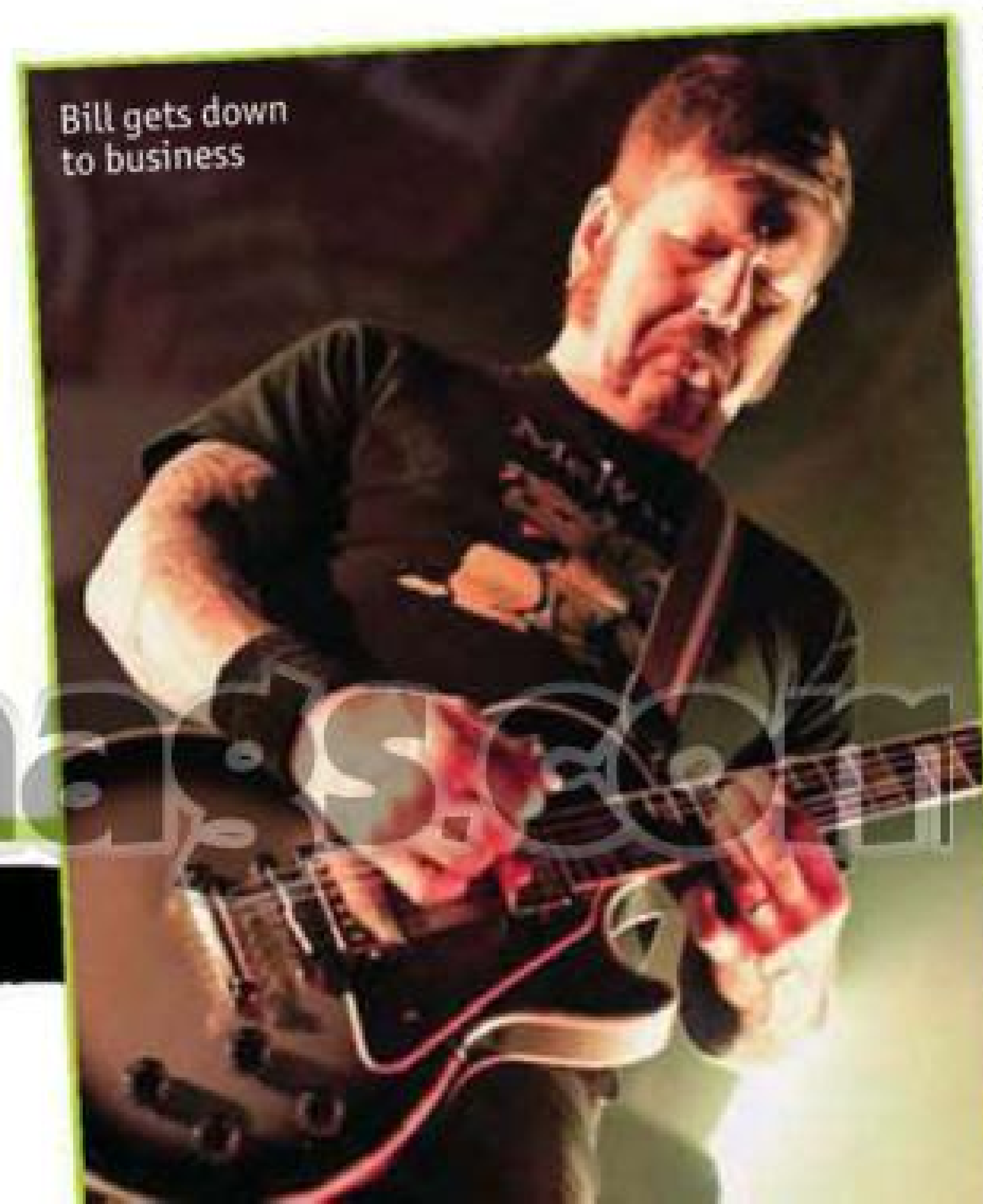
all resistance will be useless. Mastodon have come to claim the throne, and they will do so by sheer relentless force.

Next up is the dark evilness of *Crystal Skull* followed by *I Am Ahab*, and for each song the grins on the faces of everyone around us are getting broader to the point where the skin and flesh might split. The band are monstrously heavy, ridiculously tight and what Bill Kelliher said about the band as singers wasn't a lie; their vocal harmonies are as haunting as their riffs are inventive, and we get both in abundance.

Megalodon quickens the pace before *The Thickening* takes us back to the present day with some simply lovely lead guitar.

Blasteroid might well be one of last year's best songs, and live it's nothing short of breathtaking. That riff alone could tear the skin off elephants and rip the teeth out from the jaws of a thousand sharks. We are given a breather in the form of the murky beauty that is *Sleeping Giant*, and only now are we given the space to notice that Brent Hinds, trooper that he is, doesn't let on that he is a wounded soldier. He

Bill gets down
to business

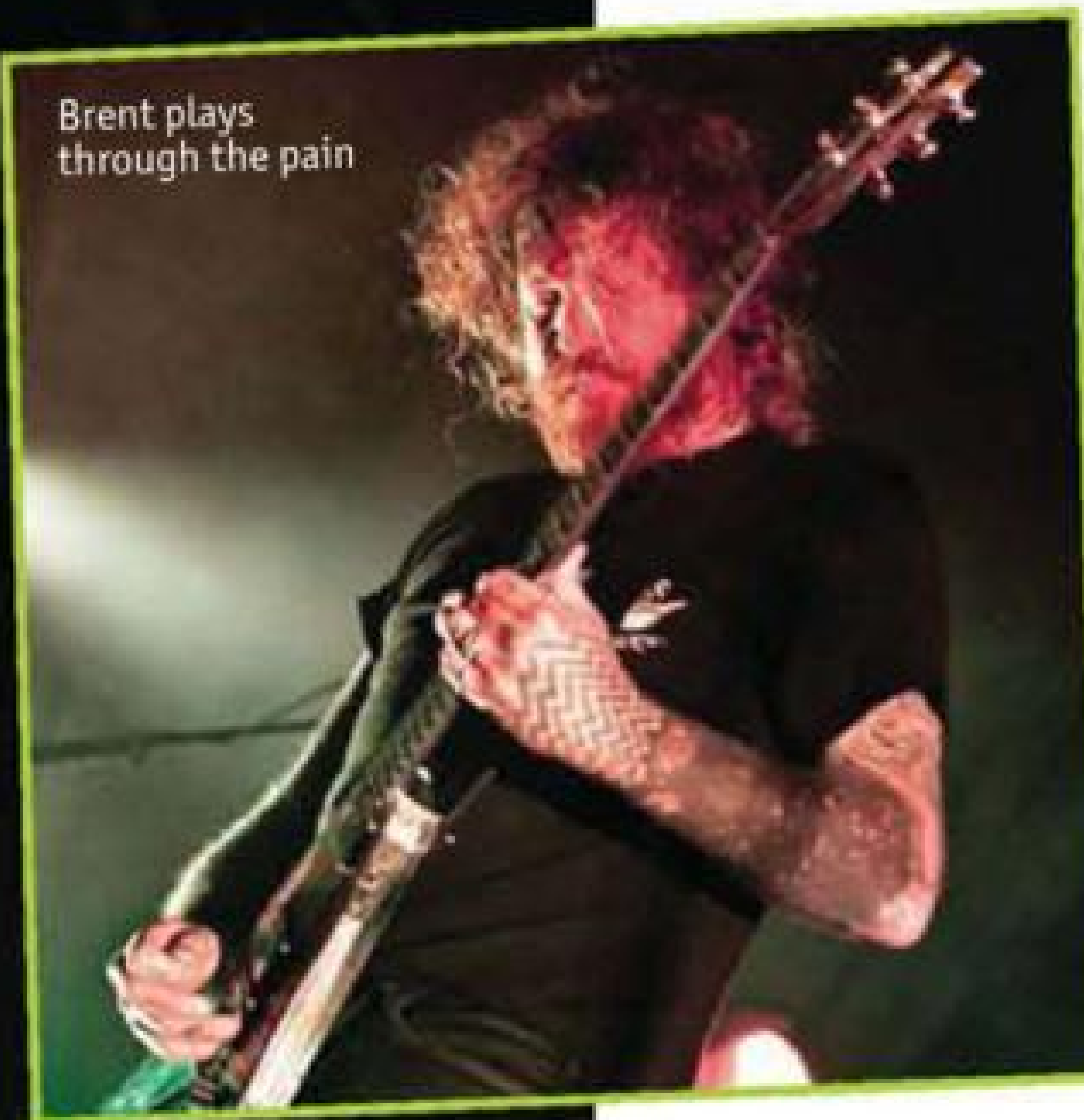


FACT

Brent Hinds' tiki tattoo actually covers the entire side of his head. He had it done in Hawaii while he was sporting a skullcap.



Troy belts one out



Brent plays through the pain



Red Fang: wired

might be gritting his teeth a little more than usual (or is he? It's hard to tell with that man), but only those of us who know can spot the lump where his leg is plastered beneath his flared trouser leg or notice his slightly lurching walk the few times he actually moves.

Ghost Of Karelia follows, and if a song could send shivers down the spine of an army of the undead, that one would be it. *All The Heavy Lifting* lightens the mood and gets the evening's first real spot of proper crowd chanting on the chorus. The spark that we saw in the band from the beginning of the night is now an intense burning fire, and the sight of Mastodon on stage at this point is the sight of four men enjoying every second. *Spectrelight* brings back the aggression before THAT song, *Curl Of The Burl*, hits us between the eyes, and the entire audience is singing all the words – verse and chorus – still with the same shit-eating grins on their faces. *Hammer* will here and now claim that here we have a song that in 10 or 20 years will be up there with *Enter Sandman*, *Highway To Hell* or *Detroit Rock City* on that list of classic hard rock anthems.

Mastodon could now run through a medley of Justin Bieber songs and

no one would complain. They deliver *Bedazzled Fingernails* with the crowd again singing along to the superbly catchy chorus. *Circle Of Cysquatch*'s white-hot lead break fuses proggy time signatures and straight-for-the-throat bristling riffage as Troy Sanders switches between regular and senile Dalek vocals, and *Aqua Dementia* proceeds to intensify the pace even another couple of notches. The three stringbenders

strike furious poses all the while, and the level of energy from the band seems to reach new dimensions for every song.

barn-burners, and before the final artillery is fired upon us. After this final breather, now is the time for Mastodon to fire all of their guns at once and explode into space.

Finally we get a song from *Remission* as *Where Strides The Behemoth* is unleashed upon us all like a ton of bricks. *Iron Tusk* does what it can to maul us all to shreds and is followed by *March Of The Fire Ants*, driven by another one of those riffs that separate Mastodon from most of their peers. It demands your attention, and hammers through the point like King Kong with a 30ft concrete sledgehammer. When they finish the set with *Blood And Thunder* we're all reduced to gibbering wrecks, wounded and bleeding. However, they return mercifully to the stage and heal all our scars with the epic *Creature Lives*, where the members of Red Fang join them for one final chant-along. As the band leave the stage with huge smiles it's hard to see how this concert can be topped in 2012.

Mastodon show the unbelievers that they are one of the best live bands on the planet right now. Some naysayers might argue that there's not much happening in the way of communication, seeing as they never utter a single word between songs, but that's just nitpicking. If you go to a show for the banter, you're better off seeing Kiss or Van Halen. If the music is more important, and you like your songs performed with brilliance, power and precision, this is where it's at.

ESPEN NØRVÅG SLAPGÅRD

THE WORDS OF THE NORDS

MASTODON'S OSLO AUDIENCE HAVE THEIR SAY.



JULIE SCHULTZ

"This was frankly superior to anything else! I had been anxious to see how well they would deliver, and they really delivered the goods. The band are extremely skilled, which made this extra

enjoyable. This was the first time I saw Mastodon live, and it was really exciting to see how well they lived up to my expectations. Personally I know the latest album best, so those songs were the highlights for me. The only drawback was the sound on the balcony, which could have been better, but all in all it was really cool."



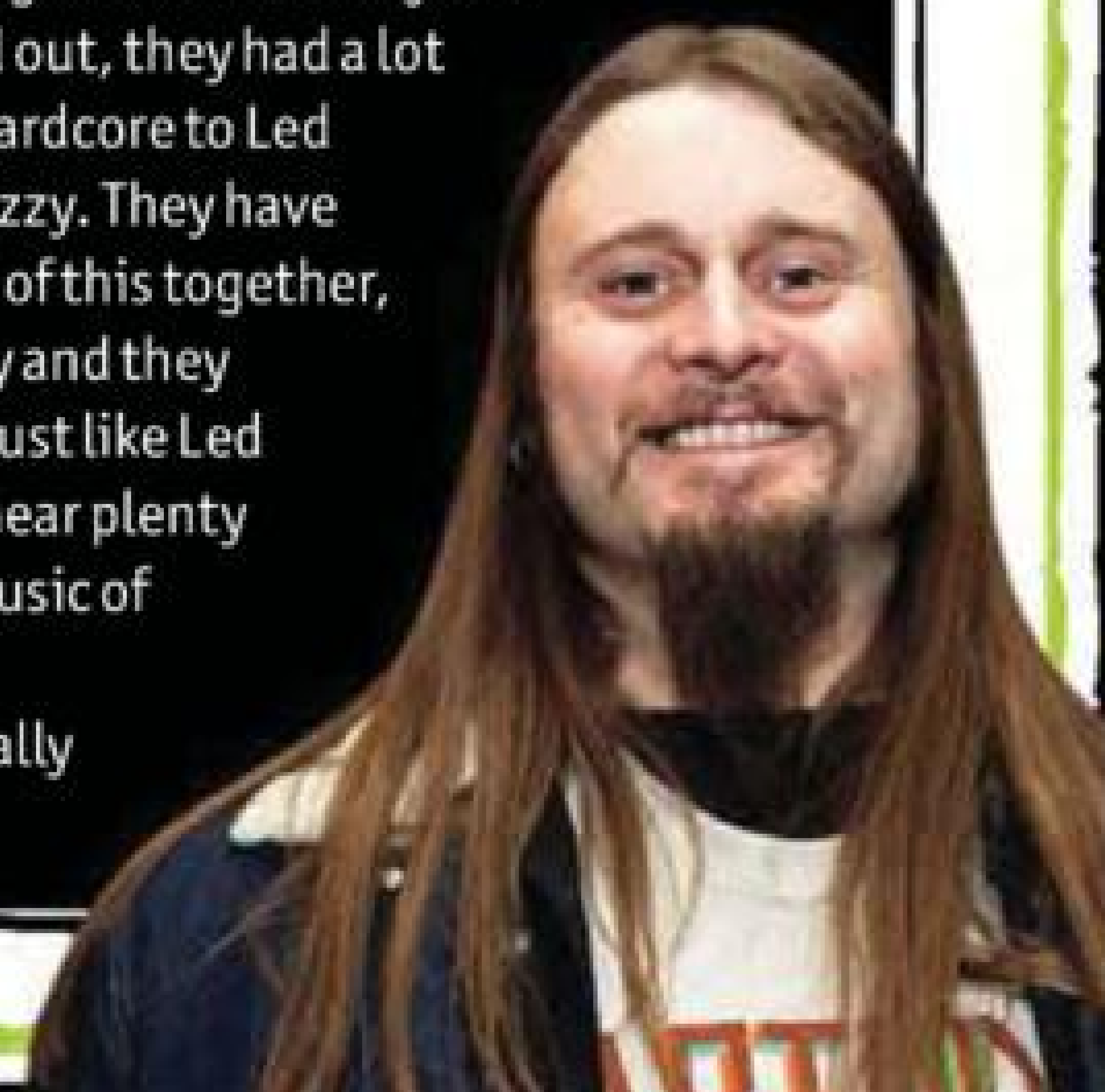
MONIQUE MESQUITA

"It was amazing! The concert of the year, without a doubt! I have seen them four or five times before, in Norway and Denmark, but this was the best gig I have seen them play. Red Fang were really good too, and I am already looking forward to

seeing them at Roadburn in April. As for Mastodon's setlist, I had wished for them to play plenty of songs off *The Hunter*, and they played all the songs I wanted to hear. I stood all the way down the front – where else would I stand?"

GRUTLE KJELLSON

"Mastodon are a band after my tastes. They break with convention and don't care what people think of them. This is the first time I have seen them as headliners, and it was interesting to see what they had in them. As it turned out, they had a lot in them – from old hardcore to Led Zeppelin and Thin Lizzy. They have the guts to blend all of this together, they have credibility and they have catchy songs, just like Led Zeppelin or Rush. I hear plenty of parallels to the music of the 70s, and that is something I personally really appreciate."



Storemags.com

THE
GOSPEL
LIVE

storenags

Eddie Van Halen:
still erupting

David Lee Roth in his
Brian Johnson costume

VAN HALEN

CAFE WHA?, NEW YORK CITY

Stadium rock legends remind NY how it's done

*Truly, nothing can
hold Van Halen
back on any stage*



David and Eddie ain't
singing 'bout love

FACT

Van Halen's last appearance in the UK with David Lee Roth as frontman was at Monsters Of Rock, way back in 1984.



"The last time I stood on a stage this low, I had to get the car home by midnight," quips Van Halen frontman David Lee Roth as he takes in the 250 or so lucky concertgoers who were invited to see the legendary hard rockers at Manhattan's cramped Cafe Wha? venue. It is the smallest club the band have played since they gigged around LA in the 70s. It's so cramped, David even jokes, "Welcome to Occupy Van Halen."

It's a fitting description, because the scene outside recalls the melee of Zuccotti Park – the New York City spot where 'Occupy' protesters took on Wall Street bigwigs. The streets that surround the matchbox-sized Cafe Wha? are blocked off by barricades and police. A small group of fans without tickets have gathered in the cold January night hoping to get in somehow or to try to get a glimpse of Roth or the quartet's three other musicians: guitarist Eddie Van Halen, his drummer brother, Alex, and his son, Wolfgang, who replaced founding bassist Michael Anthony in 2006. The irony is, those lucky enough

Away. Wolfgang holds his own throughout the night, playing Anthony's bass parts with ease, and mugging at Dad whenever Roth says something worth raising an eyebrow to. And the vocalist himself – dressed like a train engineer in tan overalls and a newsboy hat – deftly manoeuvres the stage and chatters like it's still 1985.

During *Everybody Wants Some* he changes the bridge part to be about using his cell to take sexy photos and during *Panama*, he does a spot-on impression of Jim Morrison singing *Stairway To Heaven*. Also, during *Panama* he blurts, "Hey, waitress, give me whatever's in your hand, sugar!" – and when he gets it, he makes the non-sequitur Rothism of the evening: "It's amazing what you can do with a cranberry these days." The drink looks crystal clear.

The bandmates appear to have just as much fun as the fans, showing no signs of the tenuous relationship the Van Halens have had with Roth over their career. As the singer goes off on one tangent after another, covering everything from Lady Gaga to his time working as a paramedic

"The last time I stood on a stage this low, I had to get the car home by midnight"

DAVID LEE ROTH

to have a spot waiting for them inside are potentially Van Halen's worst enemies: music critics.

Ostensibly a press event to announce the release of Van Halen's 12th studio album – and first with Roth in over three decades, *A Different Kind Of Truth* – begins with their electrifying cover of The Kinks' *You Really Got Me*. All journalistic objectivism quickly goes by the wayside as sweaty writers sing along to the triumphant chorus. The only song the band plays that seems relevant to *A Different Kind Of Truth* is *She's The Woman*, a classic-sounding tune they'd demoed in 1977 and later cannibalised for *Mean Street*, that they're recording for the first time now. For the rest of the night, the fans – who also count among them tennis champ John McEnroe, talk-show host Jimmy Fallon, members of the Roots and Sonic Youth, and even singer Patty Smyth, whom the band had once asked to replace Roth as their singer (she declined) – embrace Van Halen as they rock through 70 minutes of Dave Lee Roth-era hits.

Truly, nothing can hold Van Halen back on any stage. Eddie, who is dressed in a black t-shirt and ripped jeans, still shreds effortlessly, moving between his trademark finger-tapping solos and his whammy bar. And the sunglasses-wearing Alex, who is playing a much smaller kit than usual tonight, makes use of the small space by using the heating pipe behind him for the cowbell part in *Dance The Night*

in the Bronx, Eddie, Alex and Wolfgang sit by idly, smiling and laughing at David's jokes. Only during his Gaga tangent, after *You Really Got Me*, do a few bass notes creep out, signalling the singer to wrap things up. He turns to Wolfgang and says, "Hold on one sec here, kiddo!" Eddie follows suit, and Roth, unfazed, introduces *Runnin' With The Devil*.

In fact, tonight seems to be more about David than anyone else. Cafe Wha? was once owned by Manny Roth, Diamond Dave's now 92-year-old uncle, who let this space serve as the launching pad for artists ranging from Bob Dylan to Jimi Hendrix. Before playing *Ice Cream Man*, for which David plays acoustic guitar, he recalls a time when Manny was trying to find Dylan a place to stay.

By the end of the night, David turns around to Alex and jests, "This is inarguably one of the better gigs, right?" The drummer smiles from ear to ear and nods. As they begin their encore, *Jump* – after David explains they physically can't leave the stage and come back – it's obvious tonight means as much to the band as it does to the audience.

"This is a temple," says David at one point. "This is a very special place, and I am more nervous about this gig than I would ever be at Madison Square Garden. There is no hiding up here. There are no fake vocals. There is no fake

anything." As we all leave no one is any doubt that something real took place.

KORY GROW

SETLIST

You Really Got Me
Runnin' With The Devil
Somebody Get Me A Doctor
Everybody Wants Some
She's The Woman
Dance The Night Away
Panama
Hot For Teacher
Ice Cream Man
Ain't Talkin' 'Bout Love

ENCORE
Jump

Joakim Brodén
wants YOU



SABATON

HELL

KOKO, LONDON

Sweden's battle-ready warriors overpower the UK

SETLIST

Ghost Division
Primo Victoria
40:1
Cliffs Of Gallipoli
Screaming Eagles
Coat Of Arms
The Price Of A Mile
Wolfpack
Talvisota
Panzerkampf
Uprising
White Death
Back In Control
Swedish Pagans
Panzer Battalion
Attero Dominatus
Purple Heart
Metal Ripper
Metal Medley

Under the disco ball and embellished décor of London's Koko, **HELL's** [7] over-the-top performance complete with priest costumes and whip-wielding shirtless frontman David Bower sporting a crown of thorns, ought to be red meat to the crowd. But not only is the anticipation for the headliners such that the Second Coming itself would have felt like a delaying tactic, tonight proves not to be the band's finest moment. They're clearly more comfortable bulldozing festival audiences than playing the supporting role for a band whose time has truly come. Hell's own history, combining ill luck, tragedy and eventual, triumphant redemption in the form of their *Human Remains* album, is a story still in the telling, but the strident, camped-up chops of *Let Battle Commence* and *Plague And Fyre* need a more responsive audience than they're getting tonight and not even the presence

of Andy Sneap on guitar can cut through the indifference of a crowd whose prime objective is to fuel up for the main event.

The campiness continues but the fun factor increases when Swedish warlords **SABATON** [9] bounce onstage with the exuberance of a bunch of teenage boys, lunging into an electric performance. Amidst flashing lights, bandmembers racing up and down, guitarists headbanging in unison and flashing smiles as bright and sizeable as the aforementioned disco ball, Joakim Brodén belts out cheese-filled power metal anthems like *40:1* and *The Price Of A Mile* yet still manages to exude masculinity with his skinhead'n'shades combo. Tonight is one big power metal party and, proving that they are gentlemen as well as superstars, Sabaton invite the audience to pick the remainder of the setlist after the opening numbers. There's so much love here tonight for the Swedes, Joakim struggles to express his gratitude. Power metal may be the guilty pleasure of the metal world, but even the kvltest black metallor will wanna party with Sabaton after tonight.

HANNAH MAY KILROY

*Tonight is
one big power
metal party*



FACT

Sabaton's Joakim Brodén appeared on the recent *Break The Silence* album by metal a cappella loons Van Canto, singing a version of *Primo Victoria*.

Harm's Way

**DEAD END PATH/
BRUTALITY WILL
PREVAIL**

Camden Underworld, London

Setting the standards for a night of crushing hardcore, **BRUTALITY WILL PREVAIL** [8] sound like a straightedge band influenced (ironically) by stoner metal, as the enormous riffs are married with ferociously emphatic vocals. A crushingly sludgy version of *Seek & Destroy* leaves bodies cascading across the floor as frontman Ajay Jones stomps and harries his way across the stage, dodging stage-divers and mic-grabbers, before hurling himself off the stage. They're a formidable act to follow, and it's a task Pennsylvania's **DEAD END PATH** [6] can't quite rise to, despite the admirable efforts of their man-mountain vocalist Uriah Thomas and his ability to keep the pit in working order. **HARM'S WAY**'s [7] combination of hardcore attitude, Entombed-style death metal and grind-style vocals is groovy as hell as musclebound frontman, James Pligge owns the stage. It's macho as fuck but you'd never dare ridicule or disagree with him if you know what's good for you. Luckily for all concerned, there's no reason to. **RAZIQ RAUF**

Chickenfoot

Brixton Academy, London

Sammy Hagar's got the kind of smile you can see from outer space, a sunglass-wearing cartoon permagrin that you'll only ever see on a tanned, toned 64-year-old who's still at the top of his game, plays in a super-group merely to pass the time on account of becoming Bond villain-rich as the result of a clever Tequila venture, and – on nights like tonight – effortlessly kicks a rammed Brixton's arse as easily as most of us wank. Sure, having erstwhile Van Halen bass-man Michael Anthony to your left and guitar-god Joe Satriani to your right can't hurt matters, but it's the heavy-riffing joy of tunes like *Big Foot* – undeniably the jewel in the crown of last year's *Chickenfoot III* – and the flesh-peeling intensity of *Get A Job* (which sees Hagar reading real-life letters from fans who are out of work) that sets tonight ablaze. OK, so no Montrose in the encore may disappoint some fans who were here for 2009's nuclear-powered Shepherd's Bush show to witness that rare dusting off of Hagar's timeless 70s output, but their cover of *Foxy Lady* is positively badass, and gets the room grinning

8

just as widely as Sammy himself. Fucking brilliant. **ALEXANDER MILAS**



The Black Dahlia Murder's Trevor Strnad gets something off his chest



Skeltonwitch get into the groove

THE BLACK DAHLIA MURDER

**SKELETONWITCH/
FLESHGOD APOCALYPSE**
UNDERWORLD, LONDON

Michigan metallers put on a killer show

The three bands tonight each offer something relatively different, but it's clear from the offset that **FLESHGOD APOCALYPSE** [6] stand out. The Italians' symphonic-heavy brand of brutality is a fine piece of work, but tonight, whether it's the slow-burning atmosphere or their static stage presence, it doesn't quite click. No such problems for the excellent **SKELETONWITCH** [8], who are finally starting to garner more converts to their flawlessly executed if hardly versatile blend of blackened, thrashy riffs, effective hooks and simple melodies. Frontman Chance Garnette throws some fucking ridiculous shapes as well, which adds to the fun. Whichever of tonight's two main attractions you're more likely to punt for, you'd be hard pushed to argue that **THE BLACK DAHLIA MURDER** [9] don't edge it. Still buzzing from the release of the epic *Ritual* album last year, the Michigan melo-death ragers absolutely lay waste to Camden tonight, smashing skulls with the likes of *Moonlight Equilibrium* and *I Will Return*. More of this please, London. **MERLIN ALDERSLADE**



Fucking hostile



Napalm Death's Barney Greenway is blinded by grind

NAPALM DEATH

**THE ATROCITY EXHIBIT/
FLOWERS OF FLESH AND
BLOOD/HOSTILE**
UNDERWORLD, LONDON

Brummy grind originals crush Camden

Despite **HOSTILE**'s [6] notable Judas Priest connections (bassist Alex Hill is the son of Ian Hill; KK Downing handled production duties on their debut) there are few early arrivals who witness their brand of groove metal. Faring far better are **FLOWERS OF FLESH AND BLOOD** [7]. Although clearly fans of Discharge and DRI, the integrity and aggression of their crust-leaning punk never falls into the realms of pastiche. As pointed out several times tonight by both punters and bands, **"THE ATROCITY EXHIBIT** [8] are fucking awesome" – their half hour of grindcore is so drenched in sludgy, doom dynamics it's like taking bong hits whilst undergoing ECT, with Eyehategod on the stereo. Arguably however, none of these bands would be in existence if it weren't for **NAPALM DEATH** [8]. Napalm are one of the most influential bands of underground music and although this is largely down to the exploits of its founders the current lineup are no less revered. Throwing in the usual Siege, Cryptic Slaughter and Dead Kennedys covers, moaning about the waft of piss and finding room for a new track, *Quarantined*, it's a faultless grind assault. **TOBY COOK**

THE
GREAT
LIVE

StoreMags.com

Giving it some welly:
Byford rules the stage

*Biff Byford has
a set of pipes that
will fell a rhino
at 50 paces*

SAXON

HAMMERFALL

KOKO, LONDON

Biff Byford sounds a clarion call across the ages



Hammerfall: "You want the mic? You can't have the mic!"

A headline band in their own right, **HAMMERFALL** [7] find themselves playing to a non-partisan crowd. While there are a fair few existing fans at the front, it means that they have to work hard to elicit the hands held aloft that *Let The Hammer Fall* clearly wants. Hammerfall may be a bit cheesy, but then modern power metal intrinsically is. Stances are heroic, and so are the choruses. Fists duly pump the air and new friends are made.

It's been 30 years since *Denim And Leather* was released – one of the highlights of what is arguably the greatest period in music. To celebrate said anniversary and as a special end of tour treat **SAXON** [9] are airing this classic in full. Oft times around such events there are miserable naysayers moaning about them dwelling on past. Seeing as this the last night of the Call To Arms tour supporting album number 18 and

that started way back in April, the internet commandos can, quite frankly, fuck off. Opening with said album's first cut, *Hammer Of The Gods*, and following with *Heavy Metal Thunder*, it's clear that here is a band that have decided that getting old is something that happens to other people. Biff Byford may have retired the silver spandex but he still has a set of pipes that will fell a rhino at 50 paces. Hell, if anything he is a better singer now than 30 years ago. Blasting away through a set covering four decades, there's little letup. A 27-song setlist is value for money by anyone's reckoning, and what songs they are. From biker anthem *Wheels Of Steel* to the rarely heard *Fire In The Sky* with its oh-so-80s nuclear war theme, it's clear that the Barnsley barnstormers hold an underrated gift for a stonking tune. The final song before the encores is the ace in the hole: *Princess Of The Night*. Easily one of the greatest songs ever written, 30 years on it still compels the head to bang. Slowly but surely, and with the minimum of fuss, Saxon have become a British institution.

ALASTAIR RIDDELL

SETLIST

- Hammer Of The Gods
- Heavy Metal Thunder
- When Doomsday Comes
- Chasing The Bullet
- Motorcycle Man
- Back In '79
- Solid Ball Of Rock
- Never Surrender
- Fire In The Sky
- Midnight Rider
- And The Bands Played On
- To Hell And Back Again
- Call To Arms
- Rock The Nations
- Drum Solo
- Mists Of Avalon
- Broken Heroes
- Play It Loud
- Rough And Ready
- Out Of Control
- Denim And Leather
- Princess Of The Night

ENCORE

- Crusader
- Power And The Glory
- 747 (Strangers In The Night)

ENCORE 2

- Strong Arm Of The Law
- Wheels Of Steel

FACT

Much of *This Is Spinal Tap* was based on Saxon's exploits because Harry Shearer, who plays Derek Smalls, spent time with the band on the road in 1981.

DON'T GET LOST IN THE CROWD. STAND OUT WITH...

METAL HAMMER

MERCHANDISE



ALL
DESIGNS
AVAILABLE
IN GIRLY
FIT!



DEFENDING
THE FAITH
FOR 25
YEARS



I SHIT
METAL!



IT'S A SATANIC
HEAVY METAL
THING. YOU
WOULDN'T
UNDERSTAND



NEW DESIGN

SPECIAL
25TH
BIRTHDAY
DESIGN!

HAMMER
DEFENDING
THE FAITH
SINCE 1986



Now That's
What I Call
Heavy
Metal

GET YOURS NOW!

PLUS! MANY MORE DESIGNS!

WWW.METALHAMMMERMERCH.COM

TEL: +44 (0)1273 604 300

THANKS TO THE BIG RED, LORA AND KAT

SUBSCRIBE

NOW AND GET FREE TICKETS TO HAMMERFEST!



SUBSCRIBE TO METAL HAMMER FOR ONLY £21.99 EVERY SIX MONTHS AND GET FOUR FREE TICKETS* TO HAMMERFEST IV

Hammerfest is a three-day festival with over 50 bands performing including Anthrax, Skindred, Evile, Exodus, Amon Amarth and more.

Hammerfest IV takes place March 16-18, with the pre-party on March 15 at Prestatyn Sands holiday camp in North Wales. With three arenas going round the clock, this event really is not to be missed!

*Tickets do not include transport, expenses or accommodation. Instructions on how to get your tickets will be given on purchase.

SUBSCRIBE TO METAL HAMMER NOW AND GET:

- 4 FREE TICKETS TO HAMMERFEST IV!
- 30% OFF THE COVER PRICE – JUST £3 AN ISSUE!
- EXCLUSIVE FEATURES ON THE GREATEST NAMES IN METAL – PAST, PRESENT & FUTURE
- 13 ISSUES A YEAR DELIVERED DIRECT TO YOUR DOOR



ORDER ONLINE AT:

WWW.MYFAVOURITEMAGAZINES.CO.UK/MHMP1P

OR CALL:

0844 848 2852 QUOTE CODE MHMP1P LINES OPEN MON TO FRI 8AM-9.30PM, SAT 8AM-4PM
GOT HAMMERFEST TICKETS ALREADY? WANT SOMETHING ELSE? THEN HEAD
OVER TO WWW.METALHAMMER.CO.UK/SUBSCRIBE FOR OUR OTHER OFFERS

CLOSING DATE: MARCH 8, 2012

NOT IN THE UK?

FOR FANTASTIC SAVINGS PLEASE VISIT:

WWW.MYFAVOURITEMAGAZINES.CO.UK/METALHAMMER



MAKE MEGA SAVINGS BY SIGNING UP THROUGH OUR
NORTH AMERICAN BUREAU (NO GIFTS THOUGH)



ORDER ONLINE: WWW.IMSNEWS.COM/MHM

ORDER BY PHONE: 1-800-428-3003 (TOLL-FREE)

TERMS AND CONDITIONS: Offer is for new UK print subscribers paying by Direct Debit only. For online orders information on how to claim tickets will be displayed on order 'Thank You' page. For telephone orders information will be given by customer service representative. Hammerfest is March 15-18, 2012 at Pontin's, Prestatyn Sands Holiday Park, Wales. Tickets do not include accommodation. You will receive 13 issues per year. Your subscription will start with the next available issue. Minimum subscription term is 12 months. If at any time during the first 60 days you are dissatisfied in any way, please notify us in writing and we will refund you for all un-mailed issues. Offer ends: March 8, 2012.

GIGS ✦ TOURS ✦ FESTS ✦ EVENTS

LIVE EVIL

2012 • FEBRUARY 8 • 2012



Austin gets some unexpected support

RISE TO REMAIN

STILL BUZZING FROM DEFENDERS OF THE FAITH IN DECEMBER, RISE TO REMAIN ARE READY TO STEP IT UP.

How was Defenders Of The Faith for you?
Austin Dickinson (vocals):

"Defenders Of The Faith was one of our favourite tours that we've ever done. We got to play with Trivium, In Flames, Ghost and Insense, and they're all fucking badass bands. Being on the road with bands that talented is really inspiring for us, so it was really, really cool."

You managed to get most of Brixton involved in one simultaneous headbang...

"Yeah! We try to be original and come up with our own things, and I think that one was a keeper. Brixton Academy is a huge venue for me; it's one of my favourites, and the reaction was amazing."

What kind of impetus does that give you for these headlining shows?

"The only way is up! You gotta get bigger and you gotta get better. We've got Heaven Shall Burn as support, and they're an amazing band – so brutal! They

are mad so they'll probably burn down the venue or something before we even get on stage!"

Do you like having healthy competition on the road?

"First and foremost, we wanna give people bang for their buck. Heaven Shall Burn have a phenomenal live show. It's fucking *ridiculous*, snarling and contorting, so we're really stoked to have them on the bill. We just want to make sure that people are enjoying themselves."

Just how big a tour is this?

"You've gotta look at what you've got, and then you've got to think of the next radical expansion of that. Shoot for the stars. We've had good ideas, dumb ideas and some downright wacky ideas. They're all worth it, and this tour is gonna be the best we've done so far. As many people know, we've changed our lineup recently and can't wait to play these shows with our new members and slay the UK! We promise to give you guys a show you're not gonna forget."

• ALESTORM

FEB 8 SOUTHAMPTON TALKING HEADS
FEB 9 MANCHESTER MOHO LIVE
FEB 10 GLASGOW GARAGE
FEB 11 BELFAST SPEAKEASY
FEB 12 DUBLIN THE PINT
FEB 13 LEICESTER SUB 91
FEB 14 BRIGHTON THE HAUNT
FEB 15 WREXHAM CENTRAL STATION
FEB 16 LEEDS THE WELL
FEB 17 WOLVERHAMPTON SLADE ROOMS
FEB 18 LONDON O2 ACADEMY ISLINGTON
FEB 19 NORWICH WATERFRONT

• AMON AMARTH GRAND MAGUS

MAR 13 GLASGOW O2 ABC
MAR 14 BELFAST MANDELA HALL
MAR 15 DUBLIN VICAR STREET
MAR 16 WOLVERHAMPTON WULFRUN HALL
MAR 17 HAMMERFEST PRESTATYN
MAR 18 CARDIFF SOLUS

• ANDREW WK

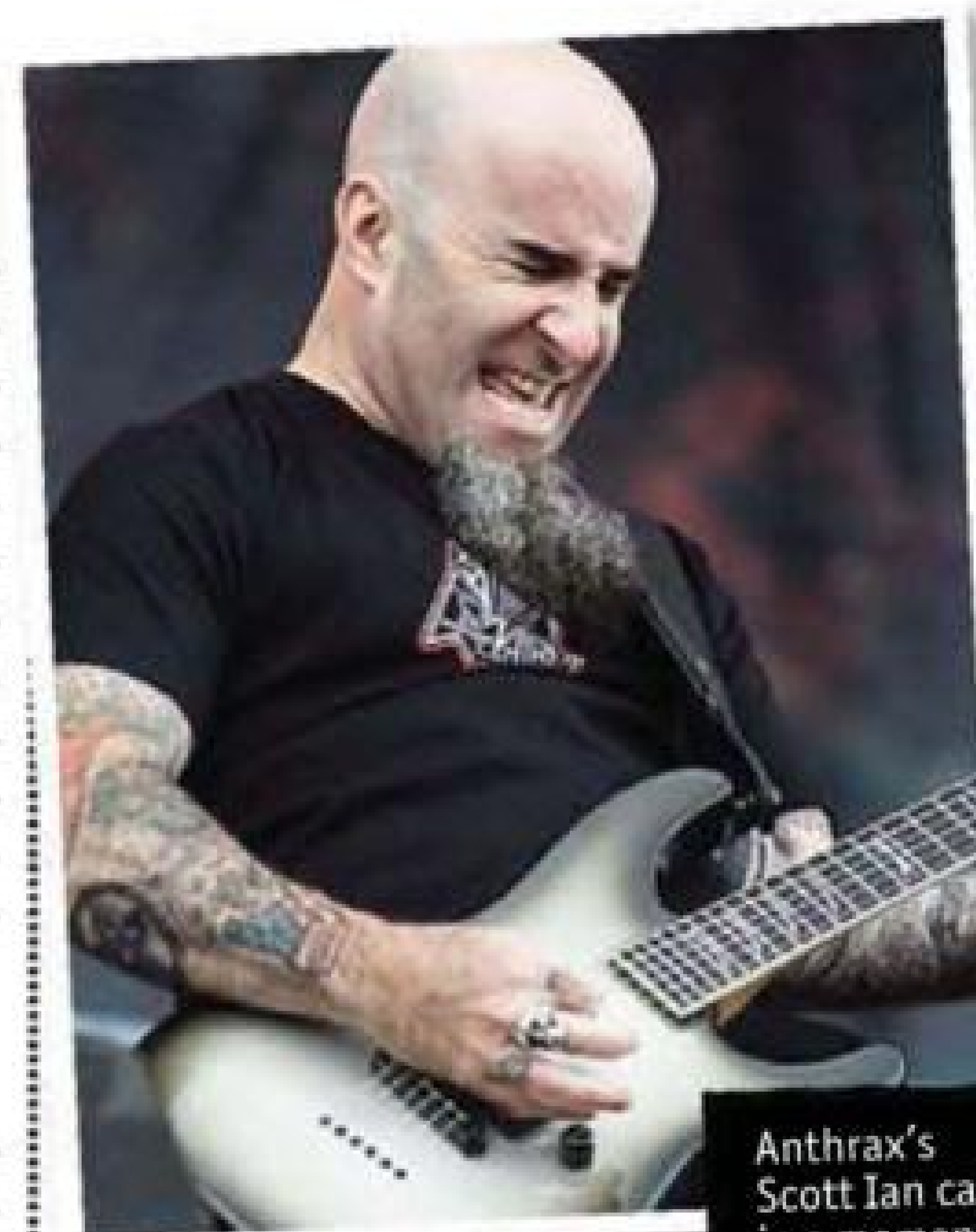
APR 12 LONDON ELECTRIC BALLROOM
APR 13 MANCHESTER CLUB ACADEMY
APR 14 GLASGOW GARAGE

• ANTHRAX

MAR 15 LONDON O2 ACADEMY ISLINGTON
MAR 16 HAMMERFEST PRESTATYN

• ARCHITECTS ROLO TOMASSI STRAY FROM THE PATH

APR 1 BRIGHTON CONCORDE 2
APR 2 READING SUB 89
APR 3 COLCHESTER ARTS CENTRE
APR 4 PORTSMOUTH WEDGEWOOD ROOMS
APR 5 CARDIFF GREAT HALL 2
APR 6 DUBLIN ACADEMY
APR 7 BELFAST MANDELA HALL
APR 9 LIVERPOOL ACADEMY 2
APR 10 NEWCASTLE ACADEMY 2
APR 11 ABERDEEN LEMON TREE
APR 13 EDINBURGH LIQUID ROOMS
APR 14 SHEFFIELD CORPORATION
APR 16 WOLVERHAMPTON SLADE ROOMS
APR 17 STOKE UNDERGROUND



Anthrax's Scott Ian caught in a moment

• BEHOLDER

MAR 1 BIRMINGHAM ROADHOUSE
MAR 2 MANSFIELD INTAKE
MAR 3 NUNEATON QUEENS HALL
MAR 4 STOKE GREEN STAR
MAR 9 GLASGOW IVORY BLACKS
MAR 10 SELBY RIVERSIDE
MAR 16 MERSEYSIDE REVOLVER
MAR 17 GRIMSBY YARDBIRDS
MAR 30 BLACKPOOL THE TACHE
APR 7 MAIDSTONE PANDEMONIUM CLUB
APR 8 EXETER CAVERN
APR 9 BRISTOL FLEECE

• BLACK VEIL BRIDES

MAR 24 WOLVERHAMPTON CIVIC HALL
MAR 25 BELFAST MANDELA HALL
MAR 26 DUBLIN ACADEMY
MAR 27 GLASGOW BARROWLANDS
MAR 28 EDINBURGH PICTUREHOUSE
MAR 29 LEEDS ACADEMY
MAR 30 LONDON O2 BRIXTON ACADEMY
APR 1 BRISTOL O2 ACADEMY

• **HAMMER-SPONSORED
BLOODSTOCK 2012**
**ALICE COOPER, BEHEMOTH
DIMMU BORGIR, WATAIN
ORANGE GOBLIN + MORE**
AUG 10-12 DERBY CATTON HALL



Behemoth:
Nergal returns!



Metallica: *Black Album!* Yeah-eaah!

• **CANCER BATS**
APR 21 LONDON (VARIOUS VENUES)

• **CHIMAIRA**
MAR 8 GLASGOW KING TUTS
MAR 9 DUNDEE BEATS GENERATOR LIVE!
MAR 10 ABERDEEN TUNNELS
MAR 11 NEWCASTLE O2 ACADEMY 2
MAR 12 YORK THE DUCHESS
MAR 13 LEEDS COCKPIT
MAR 15 NORTHAMPTON ROADMENDER
MAR 16 HAMMERFEST PRESTATYN
MAR 17 WOLVERHAMPTON SLADE ROOMS
MAR 18 NOTTINGHAM RESCUE ROOMS
MAR 19 NORWICH WATERFRONT
MAR 20 COLCHESTER ARTS CENTRE
MAR 22 OXFORD O2 ACADEMY 2
MAR 23 EXETER LEMON GROVE
MAR 24 CARDIFF GREAT HALL 2
MAR 25 SOUTHAMPTON TALKING HEADS
MAR 26 MARGATE WESTCOAT BAR
MAR 27 LONDON O2 ACADEMY ISLINGTON

• **DEAF HAVANA**
APR 18 BIRMINGHAM O2 ACADEMY
APR 19 NEWCASTLE O2 ACADEMY
APR 20 GLASGOW GARAGE
APR 21 LEEDS COCKPIT
APR 22 NOTTINGHAM HIT THE DECK FEST
APR 24 MANCHESTER CLUB ACADEMY
APR 25 NORWICH WATERFRONT
APR 26 LONDON ELECTRIC BALLROOM
APR 27 CARDIFF CF10

• **HAMMER-SPONSORED DESERTFEST (ORANGE GOBLIN, KARMA TO BURN, CORROSION OF CONFORMITY, CHURCH OF MISERY + MORE)**
APR 6-8 LONDON (VARIOUS VENUES)

• **DEVIN TOWNSEND**
OCT 27 LONDON ROUNDHOUSE

• **THE DEVIL WEARS PRADA**
FEB 8 BIRMINGHAM O2 ACADEMY 2
FEB 10 PLYMOUTH WHITE RABBIT
FEB 11 SOUTHAMPTON TALKING HEADS
FEB 12 BRIGHTON HAUNT
FEB 13 OXFORD O2 ACADEMY 2
FEB 14 COLCHESTER ARTS CENTRE
FEB 17 LONDON UNDERWORLD

• **HAMMER-SPONSORED DOWNLOAD FESTIVAL (METALLICA, BLACK SABBATH, PRODIGY, LAMB OF GOD, SOUNDGARDEN, MACHINE HEAD, ANTHRAX, DEVIldrIVER + MORE)**
JUNE 8-10 DONINGTON PARK

• **DREAM THEATER PERIPHERY**
FEB 8 GLASGOW CLYDE AUDITORIUM
FEB 9 MANCHESTER APOLLO
FEB 10 LONDON WEMBLEY ARENA

• **GRAVEYARD RADIO MOSCOW**
MAR 22 LONDON UNDERWORLD
MAR 24 NOTTINGHAM ROCK CITY

• **HAMMER-SPONSORED HAMMERFEST 4 (ANTHRAX, SKINDRED, PARADISE LOST + MORE)**
MAR 15-17 PRESTATYN PONTIN'S

• **JOE BONAMASSA**
MAR 23 BRIGHTON CENTRE
MAR 24 SHEFFIELD MOTORPOINT ARENA
MAR 25 NEWCASTLE METRO ARENA
MAR 27 EDINBURGH USHER HALL
MAR 28 LIVERPOOL ECHO ARENA
MAR 30 BOURNEMOUTH BIC
MAR 31 BIRMINGHAM NIA

• **KILLING JOKE**
MAR 4 EXETER LEMON GROVE
MAR 5 BRISTOL O2 ACADEMY
MAR 6 NORWICH WATERFRONT
MAR 8 LONDON ROUNDHOUSE
MAR 9 SHEFFIELD CORPORATION
MAR 10 MANCHESTER O2 ACADEMY
MAR 12 GLASGOW O2 ABC
MAR 13 NEWCASTLE O2 ACADEMY
MAR 14 WOLVERHAMPTON WULFRUN HALL
MAR 16 PORTSMOUTH PYRAMID CENTRE
MAR 17 OXFORD O2 ACADEMY

• **KORN**
MAR 25 LONDON O2 ACADEMY BRIXTON
MAR 26 BIRMINGHAM O2 ACADEMY
MAR 28 MANCHESTER ACADEMY
MAR 29 GLASGOW O2 ACADEMY

Feeling venomous: Keith Flint



THE PRODIGY

DOWNLOAD'S CONTROVERSIAL HEADLINERS PREPARE TO MARK THEIR TERRITORY.

Are you sick of the "But Download is a rock festival!" moaners yet?
Keith Flint (frontman): "To be quite honest, Prodigy coming out of the raves and [into the rock scene] feels like old news. With all due respect, we bring the party what a lot of other bands don't - we've got the beats and we've got the bass, but we also have the mayhem, the ferocity and the venom."

Do you see yourselves as a rock band when it comes to live shows?
"I wouldn't say a 'rock band', but we're definitely a band. We're a fucked-up bastard of a band, and maybe we've brought a new meaning to the word, but we're a gang. We are the cult of The Prodigy; we're very much an all-conquering unit. We're very much, 'Who are you? We're The Fucking Prodigy.'"

Your two previous stints at Donington seemed to go down a storm...

"That's the challenge that we're there for. It was brilliant, and I have to say that Download and The Prodigy did that together, you know what I mean? It wasn't about the band, it was about an absolute fucking ruckus, the true riot that happened when we all got together. That's why we're hungry to do it again, and I like the challenge that the Download crowd takes no fucking prisoners. If you're faking it, don't turn up, or you're gonna get ripped to fucking bits."

Even so, this year's lineup is a hell of a bill to be on...
"I think we're the only band that's played with Metallica and not got ripped off the stage, so I think we stand up. Another thing is that it's the only UK festival that we're gonna be doing this year. We've been in the studio, so we're gonna bring in some new tracks, and our new sound is ferocious. There's no compromise."

HAMMER PRESENTS...



DESTROYERS OF THE FAITH

FEATURING CANNIBAL CORPSE, TRIPTYKON, ENSLAVED, JOB FOR A COWBOY + MORE

MAR 7 BRISTOL O2 ACADEMY
MAR 8 GLASGOW BARROWLANDS
MAR 9 MANCHESTER O2 ACADEMY
MAR 10 LONDON HMV FORUM
MAR 11 BIRMINGHAM INSTITUTE



Cannibal Corpse: gods of gore

• **JUDAS PRIEST SAXON KOBRA AND THE LOTUS**
MAY 26 LONDON HAMMERSMITH APOLLO

• **MASTODON, DILLINGER ESCAPE PLAN, RED FANG**
FEB 9 NORWICH UEA
FEB 10 BIRMINGHAM HMV INSTITUTE
FEB 11 BRIXTON O2 ACADEMY

• **MESHUGGAH ANIMALS AS LEADERS**
APR 12 BRISTOL O2 ACADEMY
APR 13 WOLVERHAMPTON SLADE ROOMS
APR 14 NOTTINGHAM ROCK CITY
APR 15 GLASGOW GARAGE
MAR 17 MANCHESTER O2 ACADEMY
MAR 18 NORWICH WATERFRONT
MAR 19 BRIGHTON CONCORDE
MAR 20 LONDON ELECTRIC BALLROOM

• **MICHAEL SCHENKER**
MAY 9 WOLVERHAMPTON WULFRUN HALL
MAY 10 MANCHESTER HMV RITZ
MAY 11 GLASGOW O2 ABC
MAY 12 LONDON O2 SHEPHERD'S BUSH EMPIRE

• **NORMA JEAN THE CHARIOT DEAD AND DIVINE ADMIRALS ARMS**
FEB 26 CARDIFF UNIVERSITY
FEB 27 BIRMINGHAM O2 ACADEMY
FEB 28 GLASGOW O2 ABC
FEB 29 DUBLIN THE VILLAGE
MAR 1 BELFAST LIMELIGHT
MAR 2 SHEFFIELD CORPORATION
MAR 3 LONDON UNDERWORLD

• **ORANGE GOBLIN**
APR 7 LONDON DESERTFEST

APR 8 BRISTOL THE FLEECE
 APR 9 DERBY THE OLD BELL
 APR 10 GLASGOW CLASSIC GRAND
 APR 11 MANCHESTER SOUND CONTROL
 APR 12 SWANSEA THE GARAGE
 APR 13 PLYMOUTH THE WHITE RABBIT
 APR 14 OXFORD O2 ACADEMY
 APR 20 DUBLIN THE PINT
 APR 21 BELFAST SPRING & AIRBRAKE

• **PARKWAY DRIVE
 THE GHOST INSIDE
 MISS MAY I
 CONFESSION**

APR 7 LONDON INDIGO (O2)
 APR 8 BIRMINGHAM HMV INSTITUTE
 APR 9 GLASGOW O2 ABC
 APR 10 MANCHESTER ACADEMY
 APR 11 CARDIFF UNI GREAT HALL

• **PEARL JAM**

JUN 20 MANCHESTER MEN ARENA
 JUN 23 ISLE OF WIGHT FESTIVAL

• **PRIMUS**

APR 4 LONDON ROYAL ALBERT HALL
 APR 5 LONDON ROYAL ALBERT HALL

• **PROTEST THE HERO
 LONG DISTANCE CALLING
 BLOOD COMMAND
 UNEVEN STRUCTURE**

MAR 2 CARDIFF UNIVERSITY
 MAR 3 BIRMINGHAM O2 ACADEMY
 MAR 4 SHEFFIELD CORPORATION
 MAR 7 MANCHESTER O2 ACADEMY
 MAR 8 GLASGOW O2 ABC
 MAR 9 LONDON O2 ACADEMY ISLINGTON

• **RAMMSTEIN**

FEB 24 LONDON O2 ARENA
 FEB 25 BIRMINGHAM LG ARENA
 FEB 27 DUBLIN O2
 FEB 29 NEWCASTLE METRO ARENA
 MAR 1 MANCHESTER MEN ARENA
 MAR 2 NOTTINGHAM CAPITAL FM ARENA

• **RISE TO REMAIN
 HEAVEN SHALL BURN**

MAR 2 BIRMINGHAM O2 ACADEMY
 MAR 8 PORTSMOUTH WEDGEWOOD ROOMS
 MAR 10 NORWICH WATERFRONT
 MAR 11 LIVERPOOL O2 ACADEMY
 MAR 12 GLASGOW GARAGE
 MAR 13 YORK FIBBERS
 MAR 14 MANCHESTER CLUB ACADEMY
 MAR 16 BRISTOL BIERKELLER
 MAR 17 LONDON O2 ACADEMY ISLINGTON
 MAR 18 READING SUB 89

• **SHINEDOWN**

FEB 8 LONDON ROUNDHOUSE
 FEB 9 NOTTINGHAM ROCK CITY



Rammstein: dinner is served

FEB 10 NEWCASTLE O2 ACADEMY
 FEB 12 BRISTOL O2 ACADEMY
 FEB 13 LEEDS O2 ACADEMY
 FEB 14 MANCHESTER ACADEMY
 FEB 16 GLASGOW O2 ACADEMY
 FEB 17 BIRMINGHAM HMV INSTITUTE

• **SKINDRED
 THERAPY?
 BLACK SPIDERS**

APR 10 LEEDS O2 ACADEMY
 APR 11 GLASGOW O2 ABC
 APR 12 NEWCASTLE O2 ACADEMY
 APR 13 LONDON O2 ACADEMY BRIXTON
 APR 12 BRISTOL O2 ACADEMY

• **STEEL PANTHER**

MAR 27 BIRMINGHAM O2 ACADEMY
 MAR 28 GLASGOW O2 ACADEMY
 MAR 20 MANCHESTER O2 ACADEMY
 MAR 31 LONDON O2 ACADEMY BRIXTON

• **STUKA SQUADRON**

MAR 9 LONDON CAMDEN UNICORN
 MAR 10 MANCHESTER SATAN'S HOLLOW
 MAR 11 KENDAL BOOTLEGGER'S
 MAR 13 BOSTON AXE & CLEAVER
 MAR 14 WAKEFIELD SNOOTY FOX
 MAR 16 PRESTON RAMPAGE
 MAR 17 DERBY THE OLD BELL
 APR 6 CORK AN CRUISCIN LAN
 APR 7 BELFAST PAVILION
 APR 8 LIMERICK DOLAN'S WAREHOUSE
 APR 9 DUBLIN FIBBER MAGEES

• **TAKEDOWN FESTIVAL
 (SKINDRED, BURY
 TOMORROW, LOWER
 THAN ATLANTIS,
 DEAF HAVANA,
 FEED THE RHINO,
 HEIGHTS + MORE)**

MAR 18 SOUTHAMPTON UNIVERSITY



Beholder make the most of happy hour

BEHOLDER

ENGLAND'S FINEST GEAR UP FOR
 THEIR MOST EXPLOSIVE UK TOUR
 YET. IT'S ON.

Which areas are you most looking forward to getting stuck into on this tour?

Simon Hall (vocals): "I'm really looking forward to getting back to Glasgow! For some reason the Scottish and Beholder all have the same sort of mindset – we're all pretty stupid! To be quite honest, what we're looking at doing is taking it to some of the lesser-known regions."

We don't even know where Selby is!

"Selby is in Yorkshire! That's a cracking venue. A lot of these venues aren't the recognised Academy venues, but they're 300-400 capacity, so they're off the beaten track a bit, which is great for us. They all warrant attention and we have some really good fanbases out there, so it's good to reach out to them."

It seems like a lot of bands struggle to get to certain areas...

"Precisely, yeah. Last September we did 19 shows in 21 days, and that really did take us to some wild and wonderful places. We're not scared of getting right down into Cornwall or the far reaches of Scotland!"

Are you looking forward to being able to play some new material?

"Oh absolutely, that's what this tour is all about. I guess with the new material, it's a lot more aggressive and a lot more centered on what's happening in the UK. We've taken our time with the new album because we wanted to do things our way. Now that it's done and we've heard it, we need to play, and people need to hear it. We can't wait!"

storemad.com SUBTERRANEA



Ancient Wisdom cast a spell

• **ANCIENT WISDOM**

APR 13 BRIGHTON GREEN DOOR
 APR 14 MANCHESTER ALTER EGO
 APR 15 GLASGOW STEREO
 APR 16 SHEFFIELD CORPORATION
 APR 17 NOTTINGHAM RESCUE ROOMS
 APR 18 LONDON OLD BLUE LAST
 APR 19 BRISTOL CROFT

• **BONECRUSHER FEST
 (CARNIFEX
 BENEATH THE MASSACRE
 WITHIN THE RUINS
 MOLOTOV SOLUTION
 BETRAYING THE MARTYRS)**

FEB 12 LONDON UNDERWORLD
 FEB 13 NOTTINGHAM ROCK CITY
 FEB 14 READING SUB 89
 FEB 15 MANCHESTER MOHO

• **DECAPITATED
 ABORTED
 CYANIDE SERENITY**

FEB 24 BIRMINGHAM HMV INSTITUTE
 FEB 25 WREXHAM CENTRAL STATION
 FEB 26 LONDON DINGWALLS
 FEB 27 MANCHESTER MOHO
 FEB 28 GLASGOW GARAGE
 FEB 29 READING SUB89
 MAR 1 NOTTINGHAM RESCUE ROOMS
 MAR 2 BRISTOL FLEECE
 MAR 3 MARGATE WESTCOAST

• **EARTH**

APR 1 LEEDS BRUDENELL SOCIAL CLUB
 APR 2 MANCHESTER ISLINGTON MILL
 APR 3 BIRMINGHAM HARE & HOUNDS
 APR 4 NEWCASTLE THE CLUNY
 APR 5 GLASGOW STEREO
 APR 7 BELFAST AUNTIE ANNIE'S PORTERHOUSE
 APR 8 DUBLIN BUTTON FACTORY/CRAWDADDY
 APR 9 CORK CYPRUS AVENUE
 APR 11 CARDIFF MILLENNIUM MUSIC HALL 2
 APR 12 LONDON SCALA

• **EXHUMED
 ANAAL NATHRAKH**

MAR 18 BRISTOL FLEECE
 MAR 19 CARDIFF BOGIEZ
 MAR 20 BELFAST VOODOO
 MAR 21 DUBLIN THE PINT
 MAR 22 MANCHESTER MOHO
 MAR 23 LONDON GARAGE

• **INFERNO FESTIVAL
 (ANAAL NATHRAKH
 ABSU, SOLSTAFIR + MORE)**

APR 4-7 OSLO (VARIOUS VENUES)

• **KRISIUN, MALEVOLENT
 CREATION, VITAL REMAINS
 + MORE**

FEB 13 MANCHESTER MOHO
 FEB 14 DUBLIN THE PINT
 FEB 15 LONDON UNDERWORLD

Handmade Leather Roses

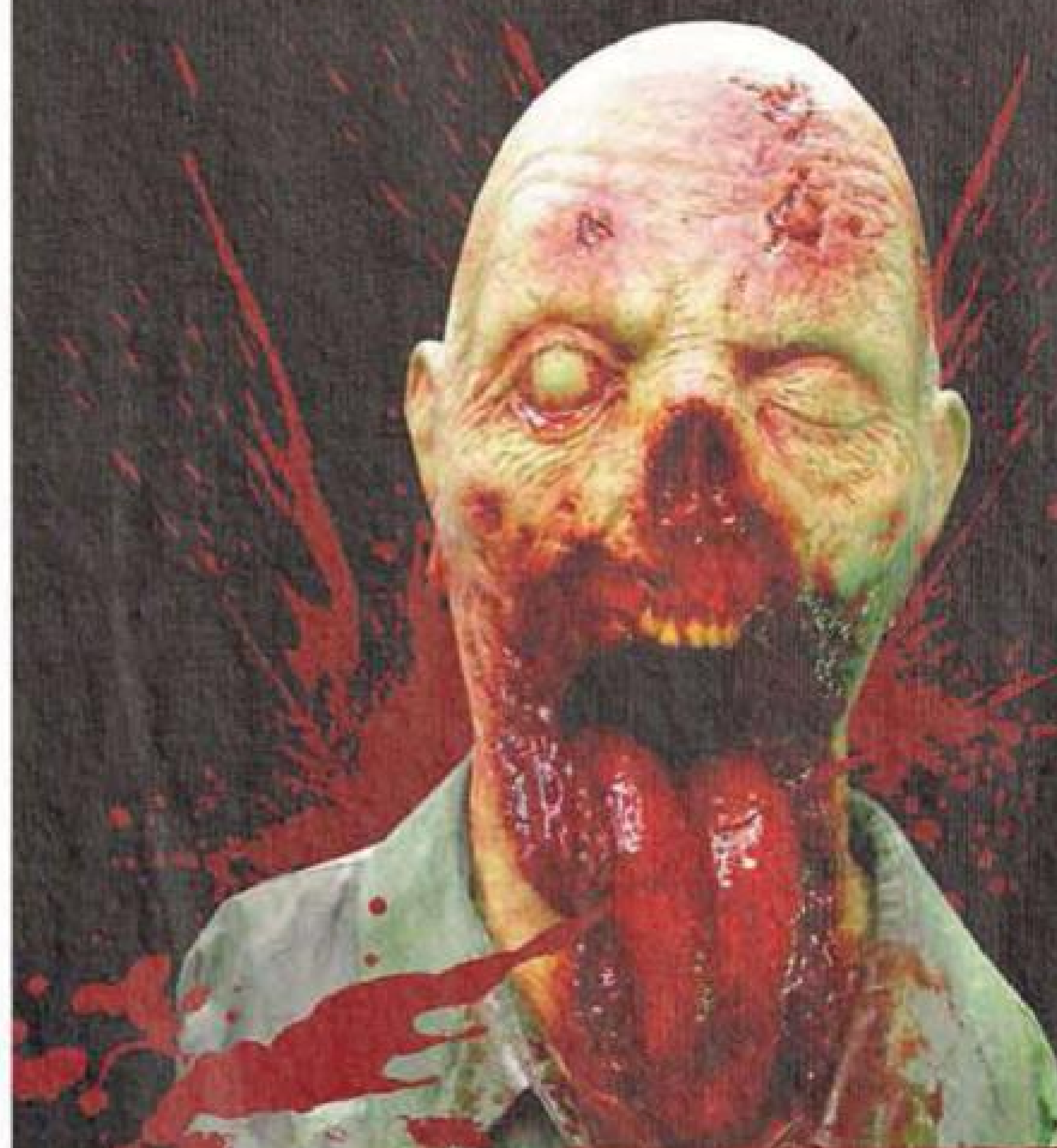
For a love that will never wilt or die!



EnglishLeatherRose.com

The English Leather Rose Co.
Leather roses handmade in England & delivered worldwide.

The monstrous quality and super fast turnaround left him speechless!



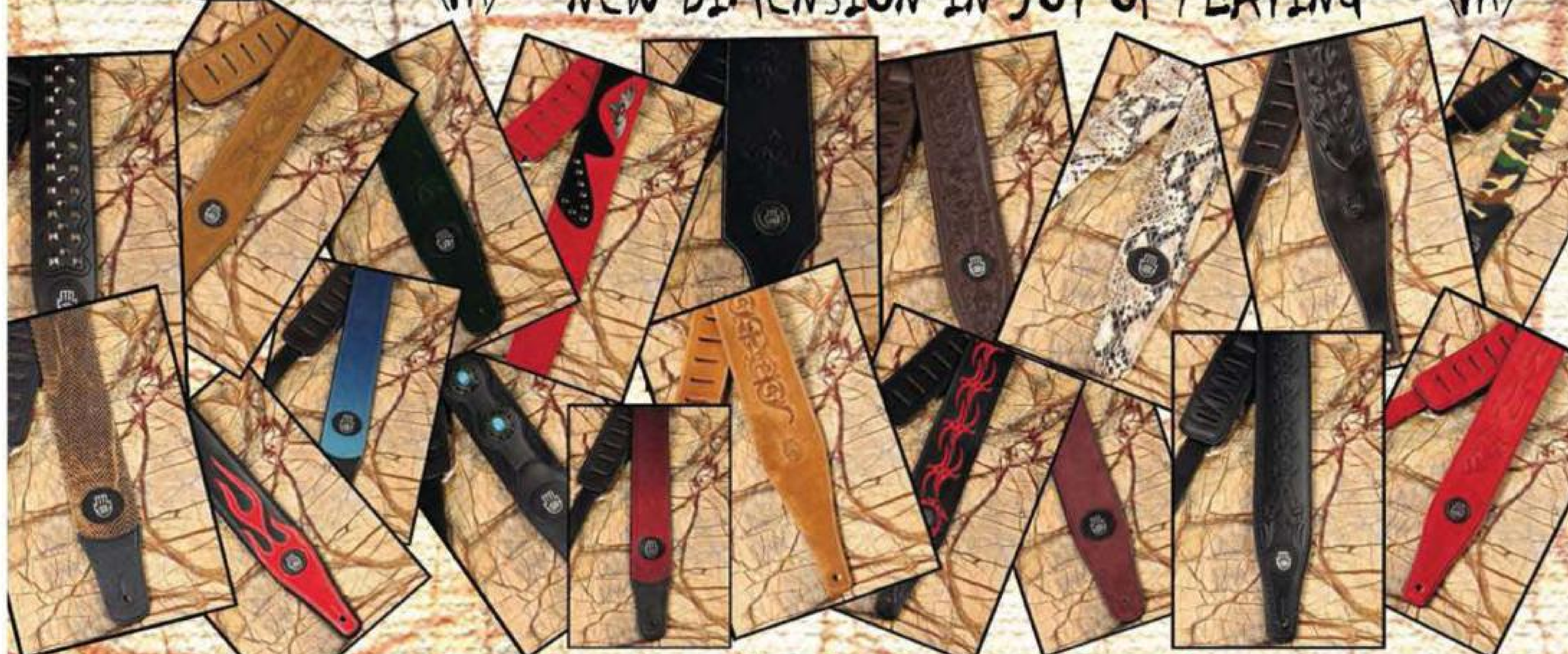
MONSTER
SCREEN PRINTS

JAW DROPPING QUALITY AND PRICES
THE BEST PLACE TO GET YOUR T-SHIRTS PRINTED
monsterscreenprints.com



GUITAR & BASS STRAPS SHOP

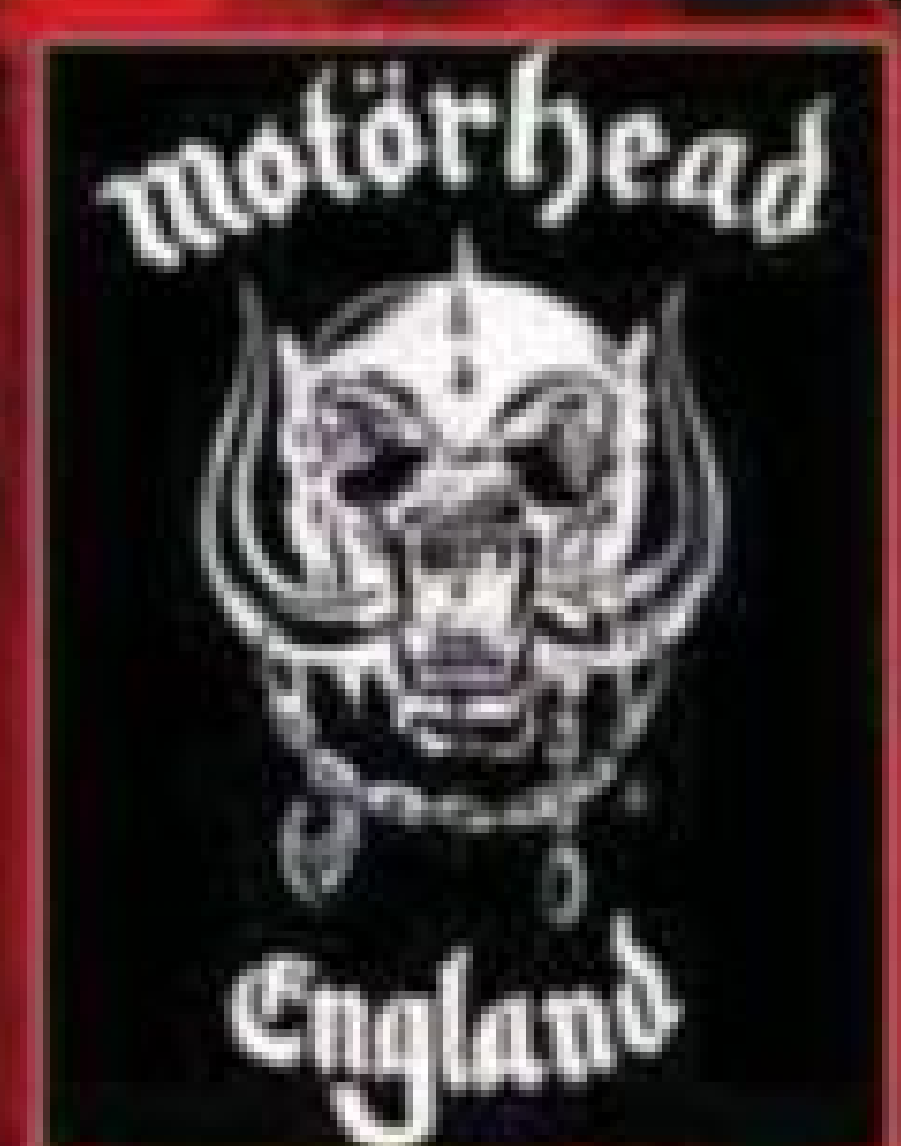
AWESOME ~ COMFORTABLE ~ DURABLE
STUNNING ~ ROCKING ~ WICKED DESIGNS
BRILLIANT ~ BELOVED ~ RECOMMENDED
UNBEATABLE ~ HIGH QUALITY ~ GREAT PRICE
NEW DIMENSION IN JOY OF PLAYING

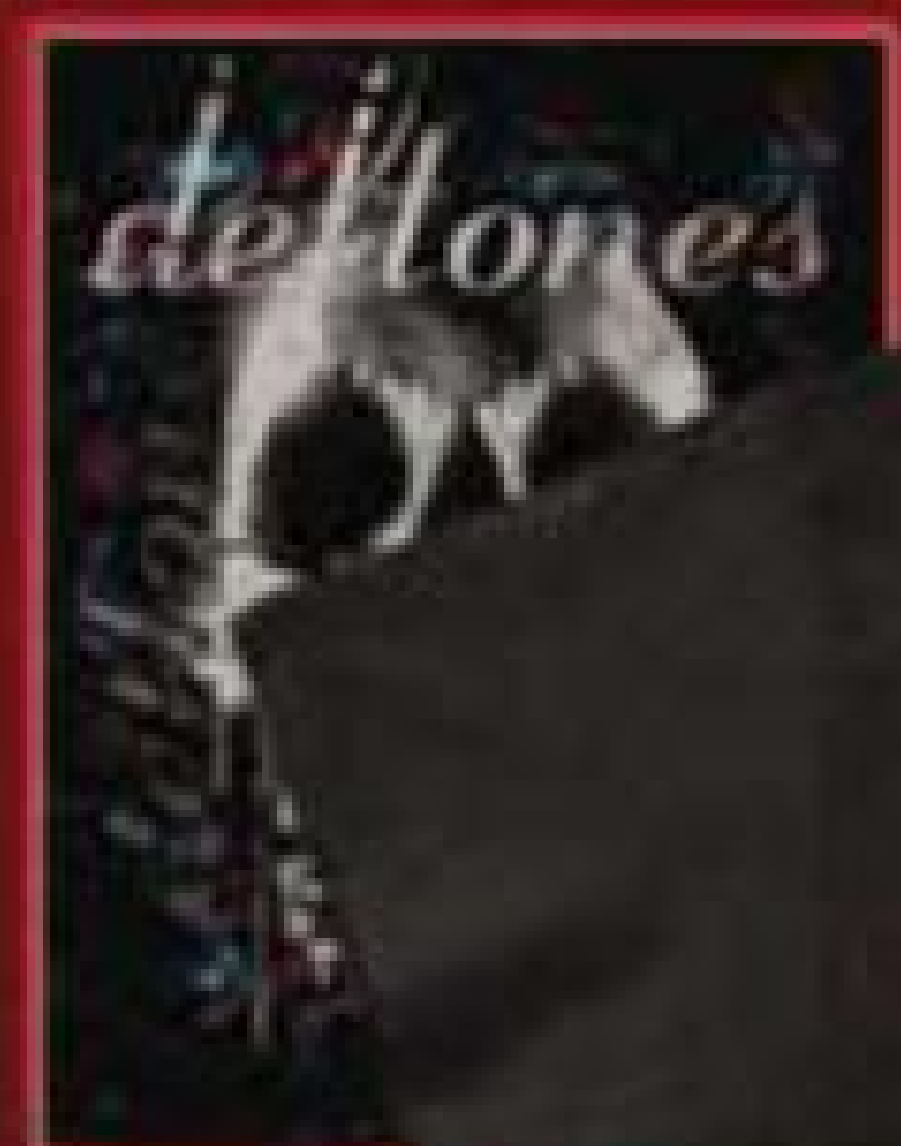
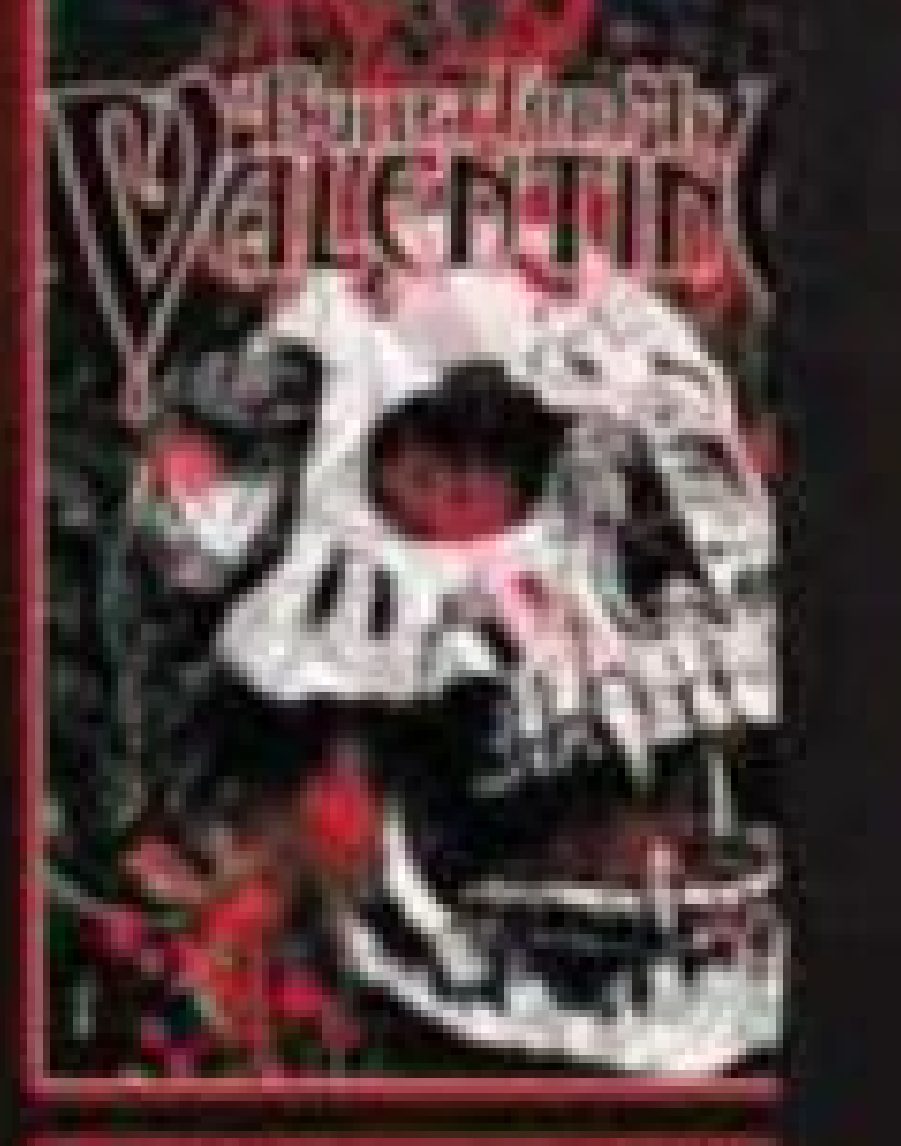


visit us at:

HYPNOTICSTRAPS.COM





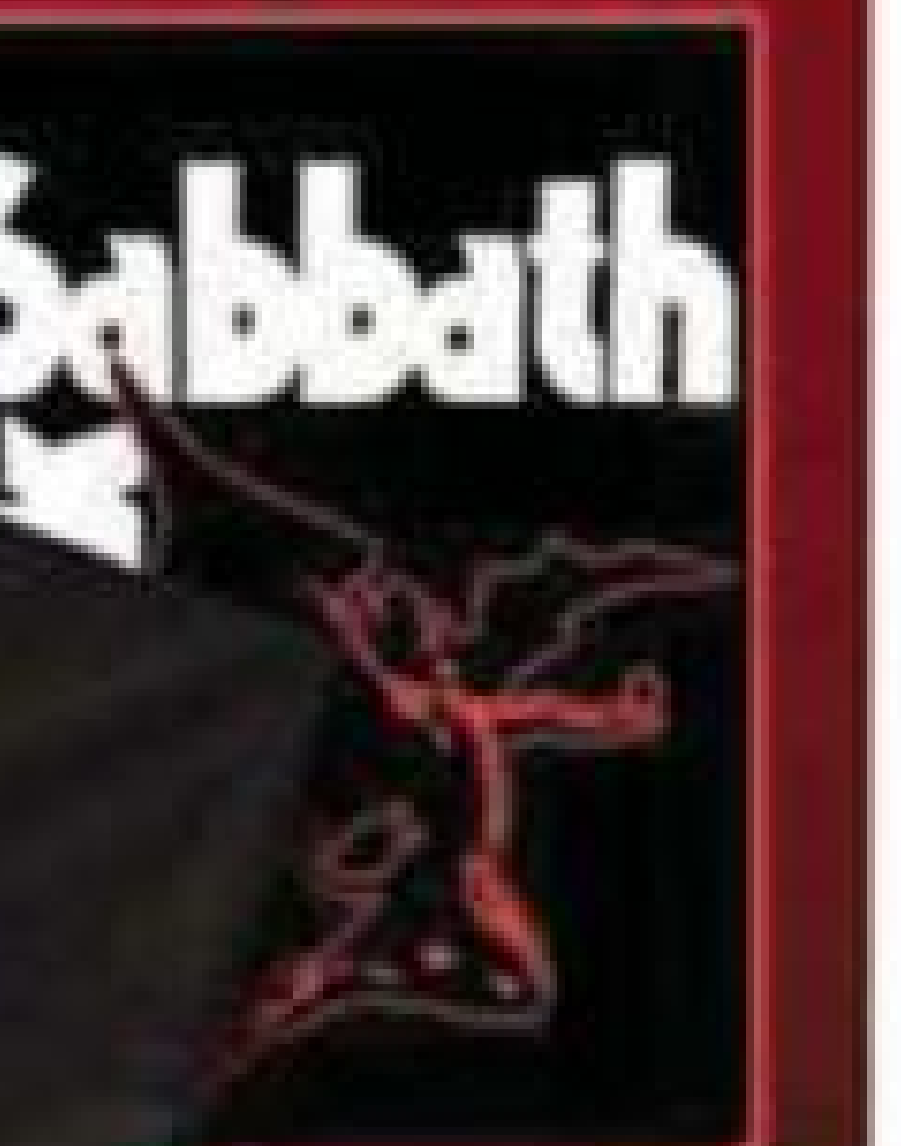

ROCKABILIA.COM

YOUR MUSIC MERCHANDISE SOURCE

OVER 50,000 ITEMS FROM YOUR FAVORITE BANDS

T-SHIRTS • SLIM FIT TEES • HOODIES • GIRLS FASHION • LONG SLEEVES
BELTS • BELT BUCKLES • TRACK JACKETS • MESSENGER BAGS
PATCHES • STICKERS • BUTTONS • BEANIES • EMBROIDERED CAPS
POSTERS • SHOES • JEWELRY • WRISTBANDS • WALLET
CD'S • DVD'S • KEY CHAINS • WATCHES • CLOCKS • AND MORE...











Rockabilia.com offers the widest selection of music merchandise you will find on the web.
Officially licensed memorabilia to hard to find collectibles.
For a free 120 page catalog visit rockabilia.com, call 001-952-556-1121, or write:
PO Box 39 Dept 909 • Chanhassen MN, 55317 • USA TWITTER: @Rockabilia

LOUD CLOTHING.COM

THE UK'S BIGGEST RANGE OF OFFICIAL BAND T-SHIRTS



NEXT DAY DELIVERY AVAILABLE // 0845 226 8381 // WWW.LOUDCLOTHING.COM



Foel Studio

Napalm Death, Porcupine Tree,
Annotations of an Autopsy
to Electric Wizard

You know you're in good company
when you record with us

Est. 1974 Residential recording studio with the
best of analogue and digital inc Pro Tools HD3

www.foelstudio.co.uk tel: 01938 810758









WWW.DARKSIDECLOTHING.COM






To Advertise call 020 7042 4141 Or email katie.taylor@afuturenet.com

METAL HAMMER



It's easy to convince children
that killing is a game.

Help stop the exploitation of child soldiers, text 'GUNS25 £2' to 70070.

TERRORIZER

DOOM FROM CTHULHU COUNTRY

ALCEST

THE DREAM EXTREME

EARTH

NEW AND IMPROV'D!

MATTHEW HOPKINS

THE WITCHFINDER GENERAL



SUBTERRANEAN

GOING UNDERGROUND

HORN AGAIN!

CORROSION OF CONFORMITY

SOUTHERN
LEGENDS
RETURN TO
THE SOURCE

DESERT ROCK

HIGH DUNE - HOW KYUSS
TRIPPED OUT ROCK'N'ROLL

GHOST

INCENSE AND SATAN
IN THE US!

EXTREME THRASH SPECIAL

APOCALYPSE: 666
KEG PARTIES: 0

Storemags.com

PLUS! ALL THE MC **DEPTH** REVIEWS AND INTERVIEWS FROM **ER LIMITS!!!**

SUBTERRANEA

GOING UNDERGROUND

"Blackened thrash is great when you get the feeling right: angry and evil!"

Christian 'Kick' Holm, Nekromantheon

Corrosion Of Conformity's new, self-titled album and their first for nigh-on seven years is something of a paradox. At once a return to the band's roots – the absence of Pepper Keenan leaving the core of the band's founding threesome – it's also the one of the most challenging albums in North Carolinians' long history. The Southern-steeped familiarity of their last few albums has been stripped away for a more angular, raw sound that scuffs up the dividing lines between the punked-up early days of their *Eye For An Eye* and *Animosity* albums, the swirling sonic shrapnel of Voivod and the almost stately pedigree the band have built up over three decades. But then this is a paradox that's keyed into the very heart of heavy metal: able to innovate because its core values are a continuity rather than, say, the frozen snapshots scrapped over by the stultified indie scene. This month we get to grips with a band threaded deeply into the heavy metal timeline and discover how they're extending it once more. We also offer a pre-Desertfest history of desert rock with the aid of prime mover Chris Goss and a Fresh Meat special on another scene finding fertile ground amongst its darkest roots as we look at some of the most extreme thrash metal bands on the planet, all uncouth, unleashed and heavy metal as fuck. The way we like it.



Decapitated head an all-star billing

THE HEAT IS ON

Inferno festival announces full lineup.

Inferno festival, Oslo, Norway's infamous, Easter-pillaging, Subterranea-sponsored four-day extreme metal fest has announced its full lineup for this year's event, which takes place at John Dee/Rockefeller venue from April 4-7. The biggest new names to be announced are Florida's reformed (not in a behavioural sense, obviously) death metal originals Autopsy; Poland's own deathlords Decapitated; last issue's *Subterranea* cover stars and proof that acoustic guitars can be both occult-laden harbingers of darkness and mesmerisingly catchy, Ancient VVidom; atavistic Nordic thrash reprobrates Nekromantheon and the Netherlands' The Monolith Deathcult, who just happen to be one of the most forward-looking and daring death metal acts on the planet. They'll be

joining the likes of Arcturus, Anaal Nathrakh, Absu, Agalloch, Aborted and fellow A-teamers Borknagar, Earth, Sólstafir and many more.

As usual, the first night is a club night, which will morph Escher-like into a disorientating pub crawl, and there'll be the informative and irreverent black metal tour of Oslo. Once again the nearby Royal Christiania has been designated the official Inferno hotel, offering special rates for the duration of the festival, so if you feel like watching your favourite metal stars passed out in the foyer, this is undoubtedly the place to be. Tickets are approximately £155 for all four days, £30 for the club night and £60 per day. To buy your tickets and to find all the latest updates, head on down to www.infernofestival.net.

NOTES FROM THE ETHER

THE WORLDWIDE WEB OF INTRIGUE

LET'S TALK ABOUT SAX

Subterranea has altered the address of its Facebook page, but head over the to address below and you'll find all manner of doom, psych and extreme-metal related musings and exclusive features. This month you'll find Sigh's Dr Mikannibal waxing lyrical about fellow saxophonist John Zorn, Sólstafir's Aðalbjörn Tryggvason discussing the band's one-off homecoming show, AA Nemtheanga on Primordial's long-awaited English headline shows and more.

WWW.FACEBOOK.COM/SUBTERRANEA.HAMMER

Jonathan Selby
Subterranea
Editor



Dr Mikannibal: totally dental



DUNDERBEIST

BLACK ARTS & CROOKED TAILS

OUT FEBRUARY 10TH
INDIE RECORDINGS

Norwegian Misanthropy - Dunderbeist is finally upon their International debut! An exciting and innovative band to bring the metal sound to new levels and new generations. "Black Arts & Crooked Tails" consists of 10 hard and heavy cut-the-crap tracks that show off as their own brand of Norwegian Metal with a bucket of rock in it!

FACEBOOK.COM/DUNDERBEIST

SEE DUNDERBEIST LIVE AT
THE INFERNO FESTIVAL, APRIL 4TH 2012



RIBOZYME

PRESENTING THE PROBLEM

OUT FEBRUARY 10TH
INDIE RECORDINGS

"Presenting the Problem" is a modern rock/metal crossover featuring top of the line songwriting, all in a massive sonic experience, featuring guest appearances by world-renowned artists like Jørgen Munkeby of Shining and Fredrik Saroea of Datarock! A must have for fans of NINE INCH NAILS, TOOL, SIGUR RÓS or FILTER!

FACEBOOK.COM/RIBOZYME

SEE RIBOZYME LIVE AT
THE INFERNO FESTIVAL, APRIL 4TH 2012



GOD SEED

LIVE AT WACKEN

OUT JANUARY 31ST
CD + DVD - INDIE RECORDINGS

GOD SEED are releasing their infamous live show from Wacken 2008 on DVD and Live CD! Spectacular and provocative show including sheep heads on stakes, "crucified" nude models, satanic symbols, and eighty gallons of sheep's blood. The album is available in a deluxe digipack edition including a live CD, the film of the show on a DVD and holds liner notes from the band about this special show.

FACEBOOK.COM/GODSEEDOFFICIAL



EL CACO

HATRED, LOVE & DIAGRAMS

OUT JANUARY 27TH
INDIE RECORDINGS

6-panel Digipak! Twice winners of Norwegian "Alarmprisen" for best metal/rock album (2003, 2005) with their new Masterpiece! Produced by the band, mixed by Bergstrand (IN FLAMES, MESHUGGAH and many more). For fans of Tool, Queens of the Stone Age, Deftones or Alice in Chains!

FACEBOOK.COM/ELCACOOFFICIAL



NEKROMANTHEON

RISE, VULCAN SPECTRE

OUT JANUARY 17TH
INDIE RECORDINGS

Fast, evil and dirty thrash metal in the way of the old gods! Influenced by the classics of Slayer, Sadus, Kreator, Dark Angel and Sepultura!

FACEBOOK.COM/
NEKROMANTHEONOFFICIAL

SEE NEKROMANTHEON LIVE AT
THE INFERNO FESTIVAL, APRIL 4TH 2012



Enslaved ON TOUR

W/ CANNIBAL CORPSE, TRIPTYKON AND JOB FOR A COWBOY.

MAR 7 BRISTOL O2 ACADEMY (TICKETS/0844 477 2000)
MAR 8 GLASGOW O2 ABC (TICKETS/0871 200 2233)
MAR 9 MANCHESTER ACADEMY (TICKETS/0161 275 4278)
MAR 10 LONDON HMV FORUM (TICKETS/0843 221 0100)
MAR 11 BIRMINGHAM HMV INSTITUTE (TICKETS/0843 221 0100)

AXIOMA ETHICA ODINI
SEPTEMBER 2010
BUY IT HERE: play.com



COMING

MARCH 23RD

AURA NOIR

OUT TO DIE

CHECK YOUR LOCAL DEALER
FOR CHEAP INDIE TITLES NOW! [hmv](http://hmv.com) play.com

ROCK
STOP
NO Shopping With Attitude!



WWW.INDIERECORDINGS.NET



INDIE DISTRIBUTION

HÅKELVÅN 581-0571 • OSLO, NORWAY
WWW.INDIESEED.NO





FRESH MEAT
THE NEW BLOOD

BALL-BREAKING BLACKENED THRASH!!

Nekromantheon: out of their minds

NEKROMANTHEON

Fearsome Nordic threesome trash the thrash party.

London's Live Evil festival has confirmed that the mainstream thrash revival is increasingly being echoed in the underground in a heavier, darker and dirtier manner. Having played the main event in 2010 and a pre-show in 2011, Nekromantheon have already managed to establish themselves, and hailing from Norway – along with Sweden and Germany, a hotspot for the contemporary black thrash movement – the group illustrate a reversal of the listening pattern of underground metallers in the 90s, having first discovered black metal before moving on to the thrash metal style that preceded it.

"We were just a bunch of kids who wanted to play like Slayer used to do," explains drummer Christian 'Kick' Holm. "Arse [the unflattering nickname of vocalist/guitarist Arild Myren Torp] and I had been jamming on some black metal stuff, but after getting our minds blown away by *Hell Awaits*, we started to dig deeper and uncovered vast amounts of thrash gems. We've been possessed ever since, and feel we're on a mission to give more people the feeling we got when the spirit of the 80s punched us in the face. If some kid who only listens to modern stuff accidentally hears our album and likes it, maybe he'll check out some more old-school bands or, even better, start his own!"

Originally a four-piece (their mohawked vocalist Glenn 'Biffen' Iversen departed following the debut EP, *We're Rotting*), the group have just released their second album as a trio, *Rise, Vulcan Spectre*, a formidable blast that carries with it the unmistakable stench of the 80s without becoming retro or contrived.

"We're on a mission to give people the feeling we got when the 80s spirit punched us in the face"
CHRISTIAN 'KICK' HOLM

"Biffen's a great guy, but he's a punk, not a thrasher. After he left we focused more and sharpened up a bit. Besides, Arse's vocals are extremely cool on the new album. The new album is faster, dirtier and more evil than our earlier stuff. We've given more attention to every aspect of the music. There's a way more sinister atmosphere, and there's no more party thrash. It sure will make your head bang, though." 'Party thrash' is probably the last phrase

that springs to mind when listening to the bombardment on the senses that characterises songs like *Twelve Depths Of Hades*, and Nekromantheon are keen to distance themselves from the more light-hearted side of the thrash revival, which must make their Norwegian tour with Skeletonwitch and Aura Noir, the latter being arguably the kings of black thrash revival, all the more pleasing.

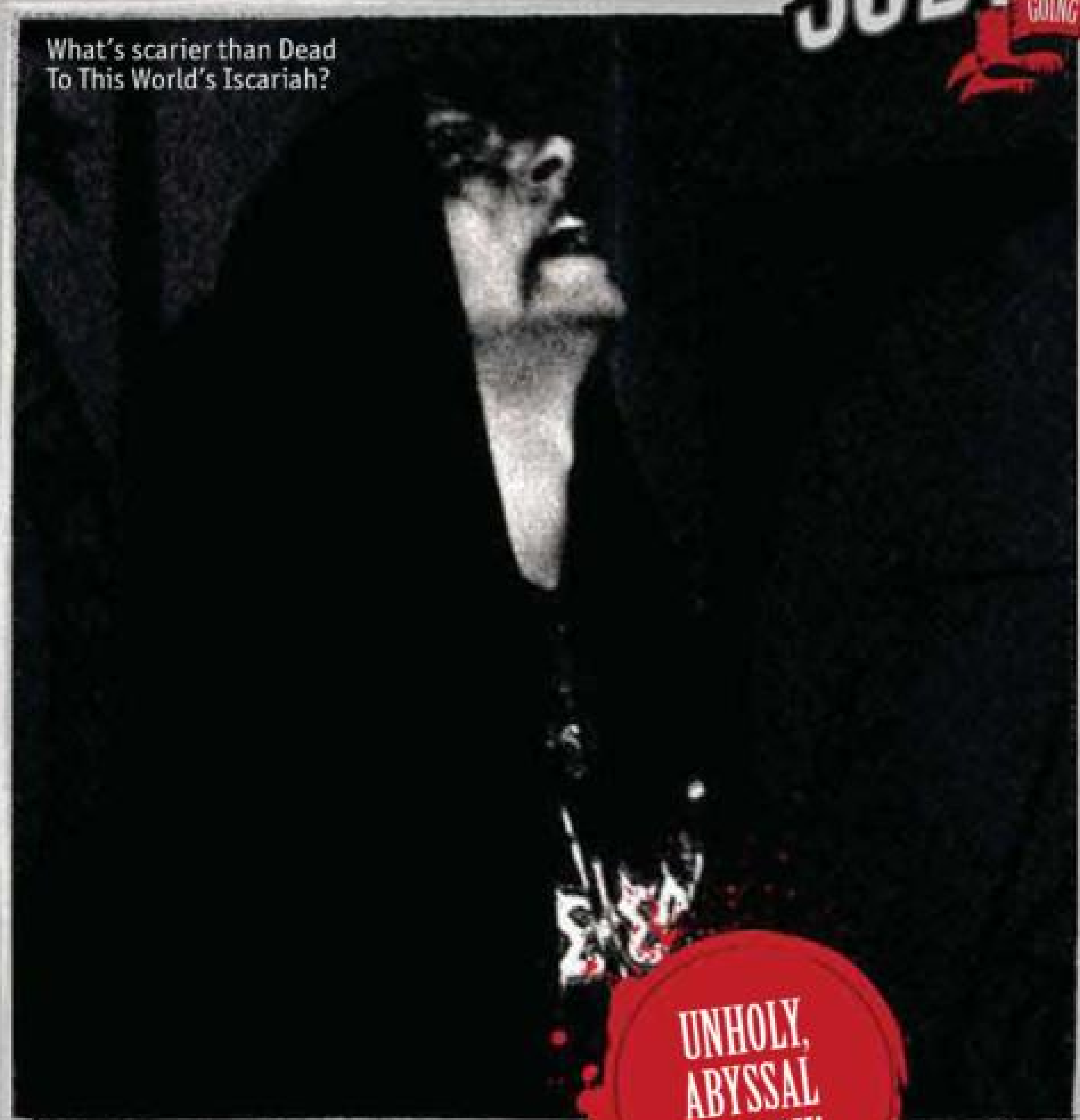
"We love that there's so many cool thrash bands out there nowadays... the only problem is there's a lot of un-cool thrash as well, but all you've gotta do is not listen to them. Check out Antichrist, Black Magic, Condor or Deathhammer or instead. Blackened thrash is great when you get the feeling right: angry and evil!" DAYAL PATTERSON



LINEUP: Sindre Solem (bass, vocals), Christian 'Kick' Holm (drums), Arild 'Arse' Myren Torp (guitars, vocals).
SOUND LIKE: Sodom, Slayer and Kreator swirling round a blender, tight but organic, with restrained use of solos and an arsenal of head-kicking riffs.
CURRENT RELEASE: *Rise, Vulcan Spectre* (Indie Recordings, 2012)
WEBSITE: myspace.com/nekromantheon

store

What's scarier than Dead To This World's Iscariah?



UNHOLY,
ABYSSAL
THRASH!

DEAD TO THIS WORLD

Ex-Immortal man rebalances the scales.

With stints in Immortal, Necrophagia and The Clan Destined under his bullet belt, Norwegian poly-magus Stian 'Iscariah' Smørholm has long been a slave to the dark, creative impulse. His current band, *Dead To This World*, is his and his alone. Violent deliverers of blackened thrash malevolence, the quartet lay bare the musical instincts of their leader with fiery-eyed force.

"My main inspiration was a need to create a pure extension of myself," states Iscariah. "I didn't find anything interesting around me, but don't complain unless you can offer an alternative. There's too much whining and self-pity going on!"

Inspired by the primitivism of Hellhammer, Sodom and Bathory, DTTW began their

assault with 2007's *First Strike For Spiritual Renewance*, but it is on their latest release, the grimly savage *Sacrifice* mini-album, that the band have truly come into their own, displaying a subtle but unmistakable evolutionary push towards the coal-black horizon that sets them apart from the majority of their regressive peers.

"We have a full stable lineup, which is a very important step forward," Iscariah agrees. "We have marched deeper into the abyss and brought forth our darkest visions so far! We can't turn back now. We just have to hope for a light at the end of the tunnel. *Sacrifice* is our offering to the Serpent Goddess, The One who coils in the shadows, birth-giver and prime destroyer in one. We have arrived!"

DOM LAWSON



LINEUP: Iscariah (guitar/vocals), Syggen (guitars), Thurzur (bass), M:A Fog (drums)
SOUND LIKE: Harrowing blackened thrash with a chilling, ethereal core: a gust of fetid steam belched from the bowels of Hell.
CURRENT RELEASE: *Sacrifice* (Soulceller, 2012)
WEBSITE: myspace.com/deadtothisworld



Vektor beam down to planet Earth

PROGRESSIVE
THRASH
SUPREMACY!

VEKTOR

Arizonians beam down from the mothership.

The original thrash era produced many hugely creative bands that sought to drag metal kicking and screaming into the future. Today's scene might not be quite so remorseless in its quest for new noise, but Arizona sci-fi speed demons Vektor are proudly flying the flag for invention and progress.

"I've always been influenced by original-sounding bands," says frontman David DiSanto. "I wanted to start a band that was a mixture of Destruction and Voivod, but we're also influenced by Rush, Yes and Pink Floyd. Our goal isn't to copy any of those bands, though. We put everything together in our own way."

A steadily increasing underground buzz has surrounded Vektor since the release of 2009's jaw-dropping *Black Future* full-length, but the band's latest offering, *Outer Isolation*, looks certain to propel the band further up the metallic ladder. Brave, intelligent and

dizzily original, it's a masterclass in cerebral thrash exploration.

"The main topic that the album delves into is the philosophy of mind and self," explains David. "Many of the songs are about a mental awakening, or exploring abstract realms of thought. Other songs talk about a variety of things from the destruction of the Earth to pro-atheism. Sci-fi is the glue that holds all the tracks together."

Once heard, never forgotten, Vektor are the sound of tomorrow, delivered with crushing precision and plugged into metal's rarely acknowledged intellectual mainframe. The mothership is taking off. Don't get left behind!

"We want to expand and evolve the thrash genre rather than trying to relive the 80s," David concludes. "It's all about being true to ourselves. Our fans don't have to worry about us selling out, ha ha ha!"

DOM LAWSON



LINE-UP: David DiSanto (guitar/vocals), Erik Nelson (guitar), Frank Chin (bass), Blake Anderson (drums).
SOUND LIKE: Blazing thrash, blasted at your ears in bewildering sonic 3D.
CURRENT RELEASE: *Outer Isolation* (Heavy Artillery, 2011)
WEBSITE: facebook.com/vektorofficial



Corrosion Of Conformity (left to right): Mike Dean, Woody Weatherman, Reed Mullin

RUST NEVER

CORROSION OF CONFORMITY were a beacon for Southern, sludge-laden metal. Now back with their original, 1982 lineup, can they triumph without former frontman Pepper Keenan?

Words: Dom Lawson.
Pics: Tez Mercer

storemags.com

CORROSION OF CONFORMITY

SUBTERRANEA

GOING UNDERGROUND

"IT'S ALWAYS BEEN FUN TO STUMP PEOPLE AND INFURIATE THEM AND GET THEM TALKING"

MIKE DEAN KEEPS THE FANS (UN)HAPPY

SLEEPS

Sometimes the quickest way to find the path to enlightenment is to go right back to the very beginning. The history of rock and metal is strewn with the burnt-out shells of bands thwarted by lineup changes, lost mojos and failed attempts to recapture the mercurial spirit of those first, formative days spent making a naïve din in someone's suburban garage, but one listen to the brand new, self-titled Corrosion Of Conformity album should swiftly confirm that these hardy veterans are not going to be joining the legions of the prematurely dead any time soon. Seven years from their last album, the excellent *In The Arms Of God*, the North Carolina legends have travelled back in time and re-emerged with the same three-piece lineup that recorded and released the seminal *Animosity* album way back in 1985. The end result of this bold venture is simply one of the most exciting and fascinating records the band have ever made, even though there will inevitably be a large section of their fanbase that will view the entire project with suspicion, not least due to the absence of

longtime frontman (and current Down alumnus) Pepper Keenan. But, as bassist and now (for the first time in a couple of decades) vocalist Mike Dean explains, Corrosion Of Conformity are just responding to circumstances and getting on with the job of redefining heaviness all over again.

"We've been doing this in fits and starts for the last little while, as everyone knows," he states. "We've been largely working around the schedule of Down, because Pepper was such a big part of what we were doing. I guess we decided to do something without him so that we could make it a full-time thing again. I thought *In The Arms Of God* was one of our best records, even though we didn't have Reed [Mullin] playing drums. We really enjoyed our trip to the UK that we did with Clutch in 2005 and we were hoping we would continue with that but Down kinda got rolling and so it put us on the sidelines. So now we've come up with something that's much more repeatable because

it's not dependent on someone else's scheduling and we're having a great time doing it."

For anyone who has been following the Corrosion Of Conformity story since the start, when Mike Dean joined forces with guitarist Woody Weatherman and drummer Reed Mullin as teenagers in the early 80s and duly rose to prominence as one of the most exciting US hardcore punk bands of the era, the notion that this band have begun a new creative chapter will come as no great surprise. From the Sabbath-tinged crossover fury of *Animosity* and its sibling EP *Technocracy* through to the grooving turbo-grunge of

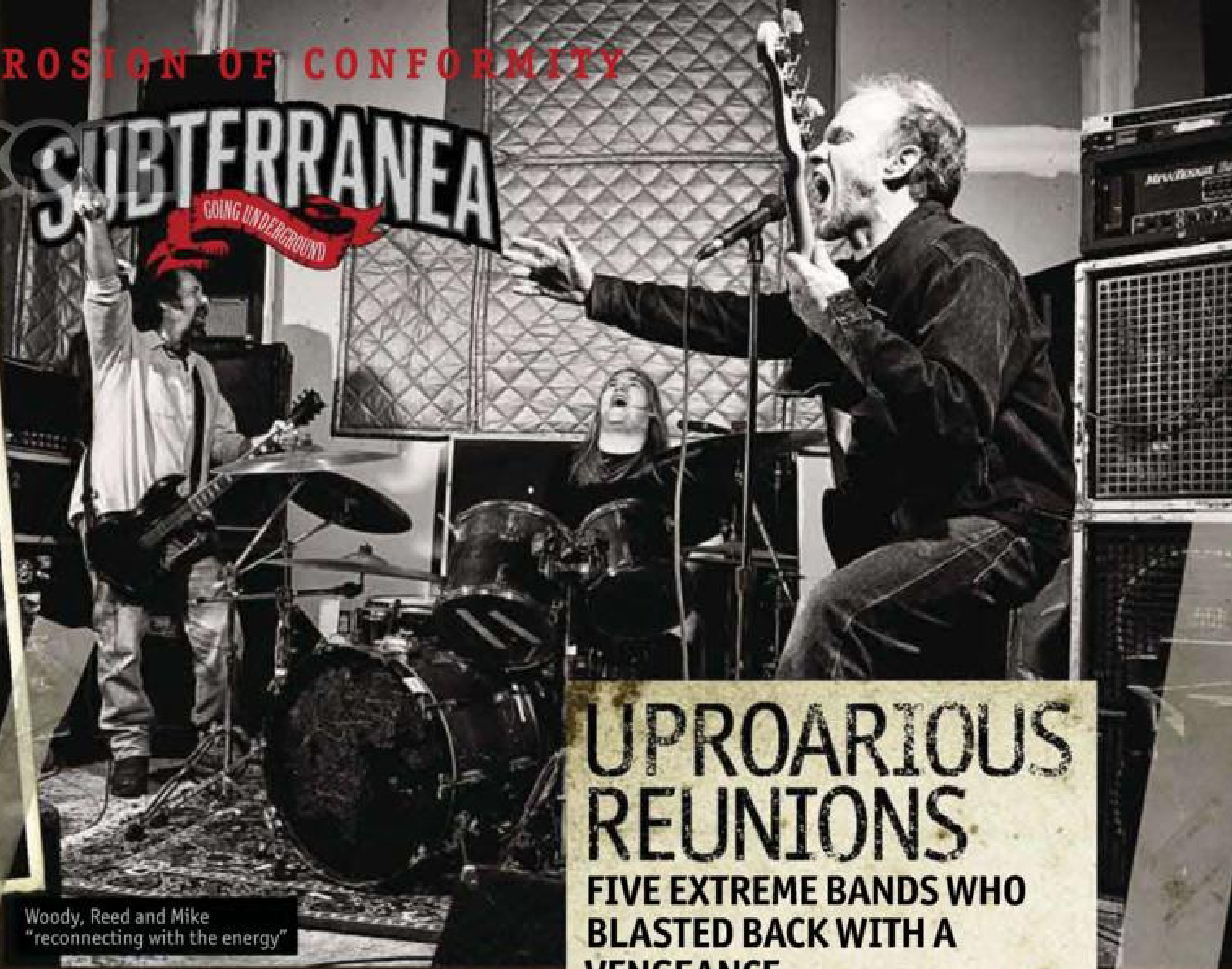
Stomp Mags

SUBTERRANEA

GOING UNDERGROUND



Woody gets shirty



Woody, Reed and Mike "reconnecting with the energy"

Blind and on to the epic Southern metal of the Pepper Keenan era – check out 1994's *Deliverance* if you haven't already – COC have never been afraid to change direction or to assimilate new and disparate influences into their sound, and the new self-titled opus stands as a monument to that laudable fearlessness.

"When we realised Pepper was committed to Down and we wouldn't be able to continue in that form, someone joked that 'Well, you should do this as a three-piece!' and eventually it seemed more like a serious suggestion than a joke, you know?" says Mike. "We started getting a lot of interest, people suggesting that some anniversary or other for *Animosity* was coming up and it'd be great to do that kind of nostalgia exploitation thing. We had a lot of interest and offers but straight away we said, 'Let's do it, but let's write some new material', so that we would have something to serve as a legitimate reason for people to care, rather than just for reasons of nostalgia. The next thing we know, we came up with some great new songs and worked them into the set right away and that's how we arrived here today."

The majority of *Corrosion Of Conformity* was recorded at Dave Grohl's Studio 606 in California, but this is no polished piece of mainstream rock. Instead, the new album harks deliberately but subtly back to the *Animosity* days, reviving the band's hardcore origins and blending them seamlessly and with frequently audacious levels of invention with both the hulking grooves of more recent albums and even a dash of Voivod-esque, off-kilter dissonance. With Mike Dean on vocals, Reed Mullin behind the kit for the first

time since 2000's *America's Volume Dealer* and the overall stripped-down nature of the three-piece format, COC sound, at times, like an entirely new band, albeit with plenty of recognisable traits hurled into the mix to ensure that faithful followers won't be *too* bewildered.

"The only part of it that was calculated was that we decided, at the outset of this, that we were gonna use the experience of us relearning *Animosity* and some *Technocracy* songs as a starting point," explains the bassist. "We knew that we would branch out from there but we weren't sure how far afield we would go. In the end we branched out pretty far so it's a well-rounded record, but there are a lot of those fast tempos from the old days. It was a pretty fun record to make. It's just that original COC thing of combining different elements that aren't necessarily that original but combining them in a way that is!"

Of course, the world's a different place to what it was in 1985 and now whatever any band does is subjected to a kind of instant universal scrutiny that was unthinkable in the pre-internet era. As Mike cheerfully acknowledges, the often terminally conservative nature of many internet commentators and webzine warriors will ensure that the new COC album is destined to receive as much vitriolic disdain as it is unequivocal praise. Fortunately, that's exactly the way that the band like it.

"That's been our whole little subplot the whole time," he laughs. "When we were in the hardcore scene, it was actually a lot like

UPROARIOUS REUNIONS

FIVE EXTREME BANDS WHO BLASTED BACK WITH A VENGEANCE.

SWANS

When Michael Gira's NYC No-Wave sonic explorers called it a day in 1997, their leader's notoriously dogged nature ensured that no one ever expected them to return. But return they did in 2010, with the stunning *My Father Will Guide Me Up A Rope To The Sky* album and some extraordinary live shows that revived the band's restless spirit with skyscraper-levelling intensity.



Swans' Michael Gira

ATHEIST

Florida's kings of turbo-tech death metal broke all the rules and plenty of new ground until their untimely split in 1994. Much to the delight of fans of virtuoso extremity, frontman Kelly Shaefer couldn't resist the temptation to explode back into action in 2006. The result was 2010's insanely brutal *Jupiter* album: a bewildering slab of hyperspeed metal science.

AUTOPSY

Masters of offal-soaked sludge and horror-drenched death metal, these Californian pioneers reached the end of the bloody line with 1995's hideous *Shitfun* album. In 2008, they breathed new life into the band's legendary corpse and last year's awe-inspiring *Macabre Eternal* confirmed that their sick magic was as potent as ever.

TERRORIZER

One of the most revered bands in the history of grindcore, Terrorizer's 1989 *World Downfall* debut is an untouchable classic. Inactive for the next 17 years, they reappeared with the gruesome *Darker Days Ahead* in 2006 and will release its blazing follow-up – sadly without late, great guitarist Jesse Pintado – *Hordes Of Zombies*, this month.

YOB

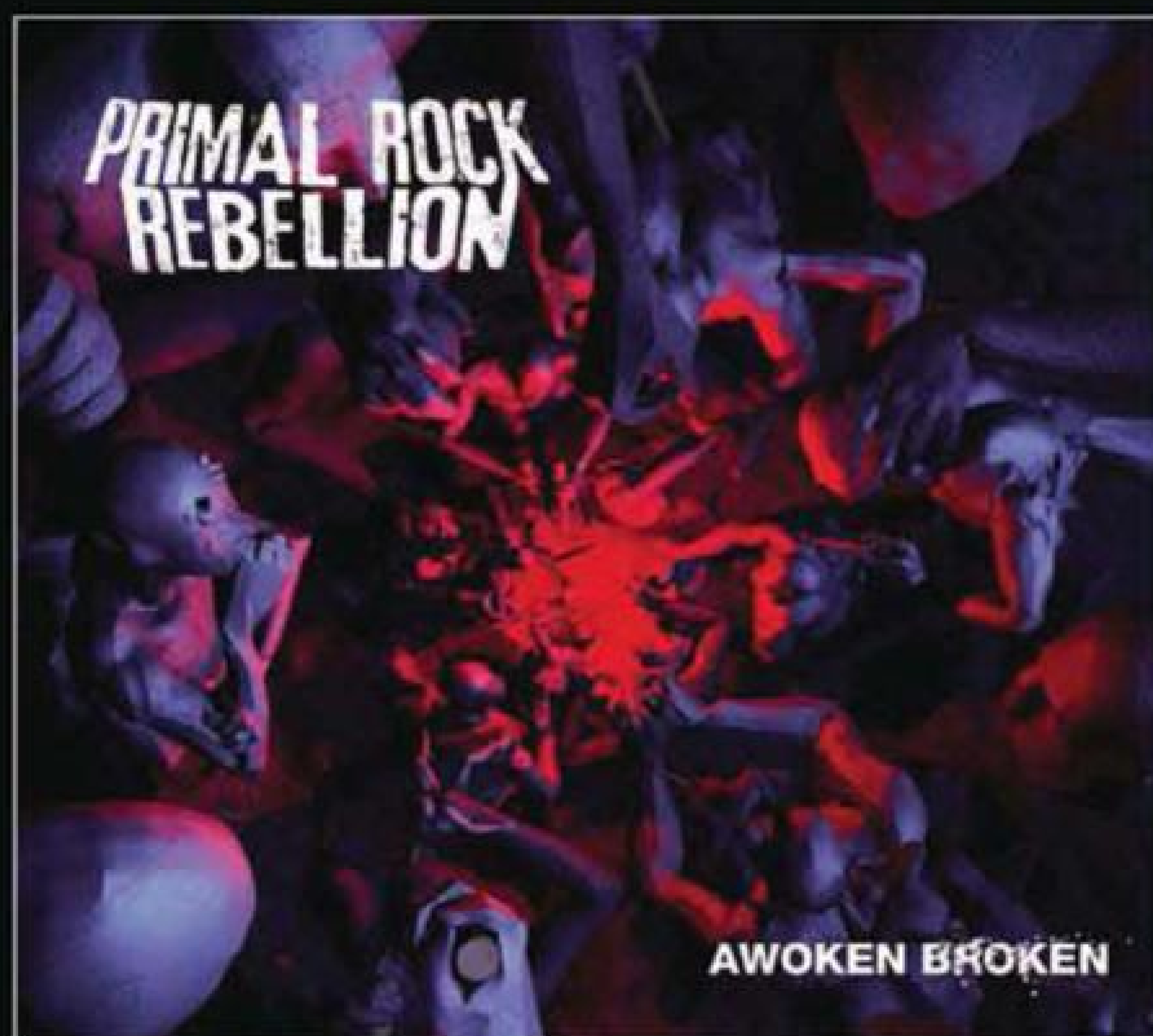
Mike Scheidt's monstrous psycho-delic doom trio were one of the heaviest bands on the planet, and their split in 2005 brought a tear to the eye of many a morose riff-worshipper. Only two years passed before the call of Cthulhu compelled Scheidt to resurrect the band and they have since released two utterly crushing albums. Doom on and on, brothers...



Yob: doomgasm

"WE'VE CREATED THIS THING THAT WE CAN BARELY DO! IT'S AT THE EDGE OF OUR PHYSICAL CAPABILITIES"

MIKE DEAN ON PUSHING HIS LIMITS



PRIMAL ROCK REBELLION

A brand new studio project from
Iron Maiden guitarist **Adrian Smith** and
former SikTh vocalist **Mikee Goodman**

*"Technically brilliant and heavy as lead, this is nothing
short of a musical banquet. Dig in." Alex Mllas, Editor, Metal Hammer*

The album **AWOKEN BROKEN** includes
'No Place Like Home' and 'I See Lights'

Available on Limited Edition digipack, Double marbled vinyl, and as a download **Monday 27th February**.

Go to primalrockrebellion.com to see the video for 'No Place Like Home' and free download of 'I See Lights'
www.spinefarmrecords.co.uk www.facebook.com/spinefarmrecordsuk



www. **THE FLAMING ARTS** .eu
MANAGEMENT & BOOKING AGENCY

PRESENTS:

REBORN OF DEATH

EUROPEAN TOUR 2012

SUFFOCATION

CATTLE DECAPITATION

HATE

BLOOD RED THRONE

CEREBRAL BORE

13.03 - London "Camden Underworld", **14.03** - Derby "The Old Bell", **15.03** - Liverpool "O2 Academy",
16.03 - Dublin "The Pint", **17.03** - Plymouth "The White Rabbit"

SUBTERRANEA

GOING UNDERGROUND

It seems three is the magic number after all

a miniature, alternate subculture that sort of shared all the closed-mindedness of the larger rock and metal culture as a whole, but just on a smaller, more elitist level. So with the name Corrosion Of Conformity, we were talking about corroding *that* conformity. People would be against us if we didn't have some particular punk rock fashion accessory or they'd be against us because we said we loved Black Sabbath and we'd rip them off in our hardcore songs or whatever. We'd be denounced for this whole series of innocuous things. So it's always been fun to stump people and infuriate them and get them talking and that's excellent publicity! A little bit of controversy is the best PR ever, right?"

Inevitably, the absence of Pepper Keenan will be among the new album's chief talking points, but Mike Dean has plenty of confidence that COC's diverse fanbase won't take too long to accept the new way of things and recognise the album for what it is: another great heavy album made by masters of the art.

"If the fans can get over the fact that Pepper is not directly involved, I think they'll respond well to it," says Mike. "I've had some input from people who were maybe not fans of *Animosity* or that whole era and they've heard the songs and said, 'Hey, this is really good!' and they were often some of the more stalwart fans of the *Deliverance* lineup. But there's always gonna be some people who don't like it. You know how people can be online, right? Someone's always got a negative comment, but I feel good about it and I think it stands against our best stuff. It's right there with probably our three or four

"WE KNEW
PEOPLE
WOULD SAY,
'THAT'S
NOT COC!'"

MIKE DEAN ON PEPPER KEENAN'S ABSENCE

best, which I consider to be *Deliverance*, *Animosity*, *Blind*, which I had nothing to do with [Mike quit COC in 1987 and returned in 1993 for *Deliverance*] and perhaps *In The Arms Of God*, so I think it's right up there."

Given the vast differences between the new album and everything the band have produced over the preceding two decades, the decision to make it self-titled has a definite air of defiance and mischief around it. Is that a fair comment?

"Well, we'd never done it before and yeah, we wanted to make an audacious statement and make it self-titled and self-defining," admits Mike. "I think part of it was that we sort of anticipated people saying 'Oh, that's not COC!' because their perception of our band started somewhere in the middle of the story, so in a way it's a kind of pre-emptive strike! But also it draws attention to the name and the name has some gravitas and thought-provoking potential, so why not put it out there?"

Perhaps the key to revisiting a simpler time, when technology was limited and punk and metal bands played to the limits of their abilities and recorded on shoestring budgets, is that the feistiness and flaws that made those old records so exciting at the time – and, consequently, so consistently revered over the years that have since passed – are an integral part of the new COC material, imbuing everything from the clattering, heads-down attack of the opening *Psychic Vampire* and the raging *Rat City* to the more obtuse detours of *Time Of Trials* and *Your Tomorrow* with a sense of urgency, exhilaration and fizzing chemistry between three old friends.

"It's hard to say from my point of view if we are completely reconnecting with that old spirit or if it's a new version of experiencing it," muses Mike. "But I think there's a certain amount of reconnecting with the *energy* of it. Just having to play those songs, with all those changes at that fast pace, there's not much time to think about anything else! We've created this thing

that we can barely do! It's at the edge of our physical capabilities. It's interesting to try and pull it off again and to keep that rawness of the sound too. You can have the shittiest cassette four-track in the world and two microphones, but if the performance you document is the magical one, it's always gonna trump an entire \$10million worth of gear in a room designed by acoustic experts. It's really about the performance and I think we succeeded in capturing those moments and stringing them together in some songs with the spirit, without overlabouring anything."

2012 will be a busy year for this latest incarnation of Corrosion Of Conformity. With a great deal of touring planned, including some European dates and festival appearances tentatively scheduled for the summer, there is absolutely no doubt that this is as serious, purposeful and pragmatic as any previous lineup. And, perhaps more importantly, that Mike and his bandmates have been revitalised by this fresh opportunity to floor the sonic accelerator. Even so, the future remains uncertain and, as a passing shot, the bassist freely states that those mourning the Pepper Keenan-fronted era of the band need not abandon all hope quite yet. In COC world, anything can (and probably will) happen...

"I really enjoyed the *In The Arms Of God* sessions, working with Pepper," he says. "That was a really good turning point in our relationship artistically so I think it's a possibility that we'll collaborate again. I call it an *eventual certainty*. I don't know when. We're enjoying doing this and we'll have some more to say doing it this way, but at the same time I think we just always want to keep it interesting. Working with him again might make it especially interesting for ourselves and those who care to listen to what we do. It's kinda nebulous for now but we're extremely open to doing that. Always keep an open mind!" ✚

CORROSION OF CONFORMITY IS OUT ON FEB 27 VIA CANDLELIGHT RECORDS. THE BAND WILL PLAY DESERTFEST, LONDON, APRIL 6-8, AND BLOODSTOCK, DERBYSHIRE, AUGUST 10-12

StoreMag.com
ON SALE NOW!

**30 YEARS ON FROM HIS DEATH, THE FULL
STORY OF OZZY'S LOST GUITAR HERO.**

FREE 17 TRACK CD!
2012'S GNARLIEST NEW BANDS

**"HOPE YOU LIKE OUR NEW
GAY DISCO DIRECTION..."**
THE STORIES BEHIND THE 50 WORST ALBUMS EVER,
STARRING QUEEN, KISS, ELP, ROLLING STONES, BOWIE & MORE

★ CLASSIC ★

Rock

BLUE ÖYSTER CULT
40 YEARS OF 'INTELLIGENT HEAVY METAL'

GRAM PARSONS
HOW I STOLE GRAM'S BODY
BY PHIL KAUFMAN

TYLA
DRUGS, DISASTERS
& REDEMPTION

★ ROCK'N'ROLL
PLUS
DAVID BOWIE
TRENT REZNOR
CHRIS SQUIRE
BUTCH WALKER
STRETCH
& MORE

Randy Rhoads
1956-1982

**THE WILD LIFE
& TRAGIC DEATH
OF ROCK'S MOST
ENIGMATIC
GUITARIST**

BEHEMOTH
17 IMMENSE NEW BANDS FOR 2012

Future
9 771464 783105

Rock

**GOT AN iPad OR iPhone FOR XMAS? THEN DOWNLOAD
OUR FREE APP TO GET THE DIGITAL EDITION
(AND FREE BACK ISSUES!) [HTTP://GOO.GL/Z4YHU](http://goo.gl/Z4YHU)**



"DESERT ROCK HAS BECOME PART OF THE FABRIC OF ROCK 'N' ROLL."



WORDS: DANIEL PATTERSON. PIC: KEVIN NIXON

A DESERT STORY

DESERT ROCK HAS BECOME ONE OF THE MOST POTENT AND FAR-REACHING STRANDS OF UNDERGROUND ROCK. SUBTERRANEA LOOKS INTO ITS HISTORY WITH THE AID OF ONE OF THE SCENE'S PRIME MOVERS, CHRIS GOSS.

"It's jammy and less processed, more raw, as rock'n'roll is meant to be. Perfection is boring... let the chips fall where they may and embrace the buzz and the feedback."

CHRIS GOSS ON THE BEAUTY OF DESERT ROCK.

When the sound now known as 'Desert Rock' first burst forth from the Southern Californian city of Palm Desert in the early 90s, few could have guessed the extent to which it would spread, drifting across the planet on the warm winds above the dry, barren landscapes from whence it was born. Blending big, warm, fuzzy riffs, expansive and organic soundscapes, acoustic jams and psychedelic overtones, it was a style that allowed those urban dwellers to transport themselves into the experience of wandering through open, sand-filled landscapes, while consuming gently mind-altering substances. Which was no coincidence really, as many of its creators were doing just that.

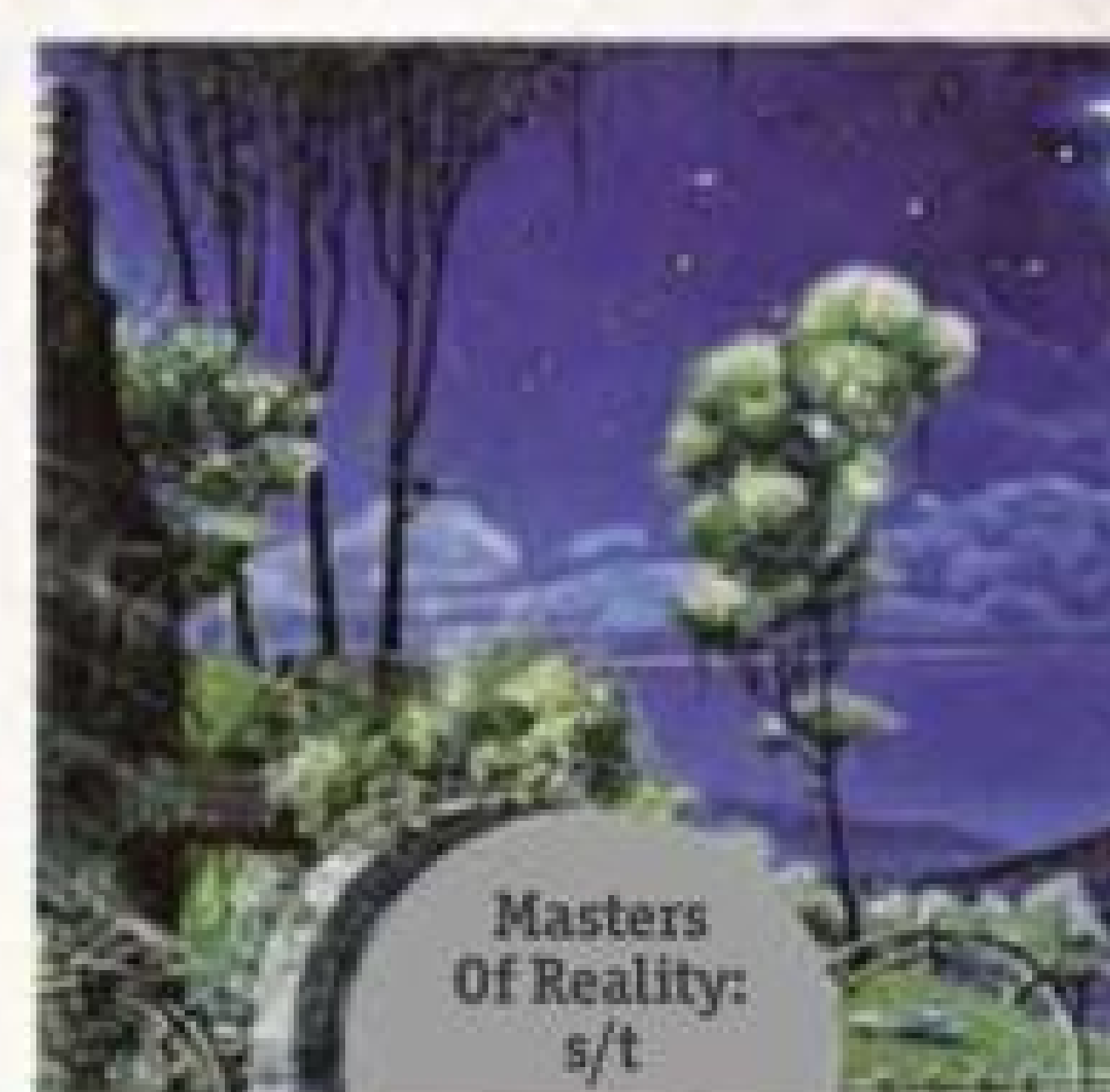
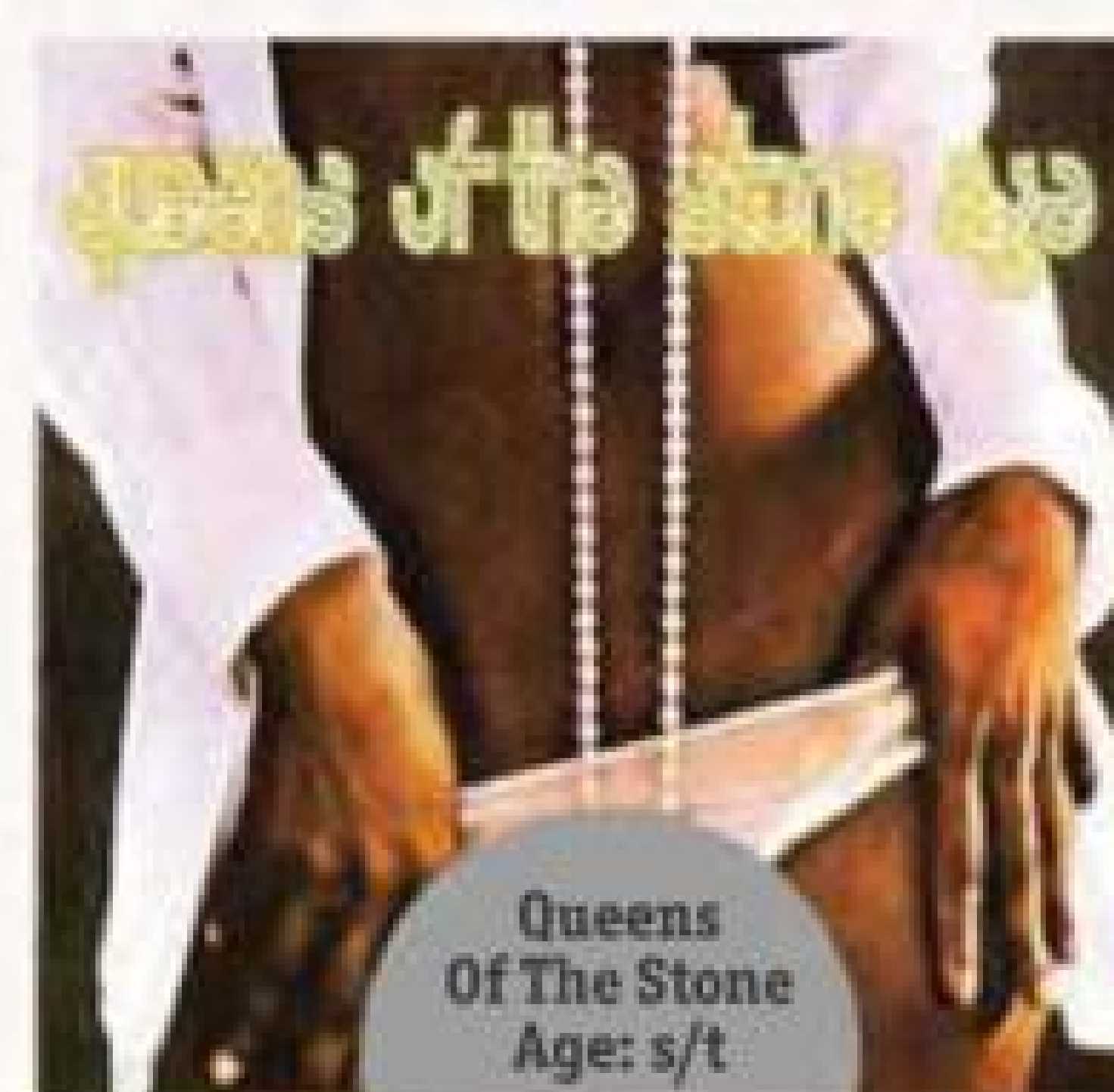
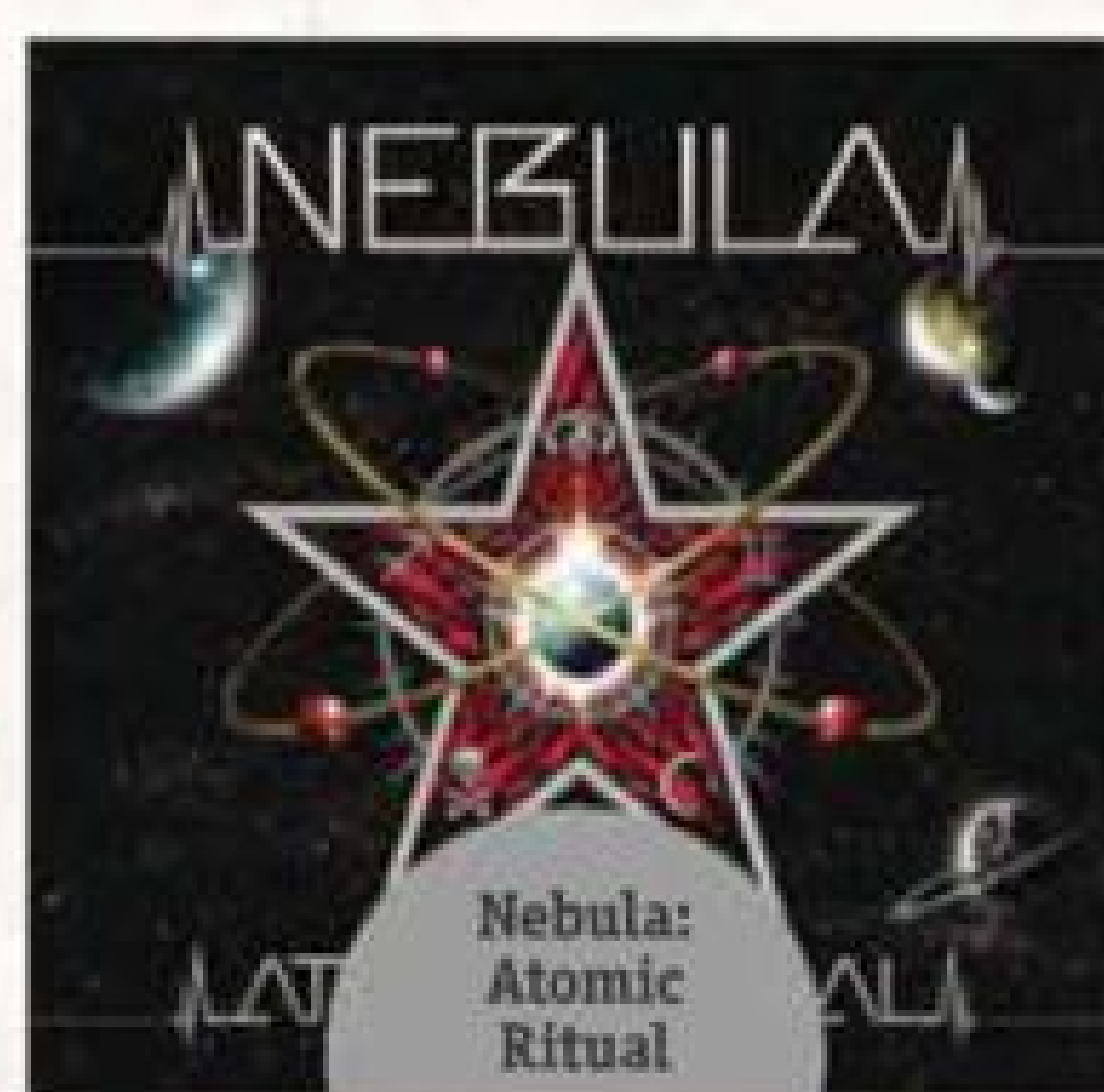
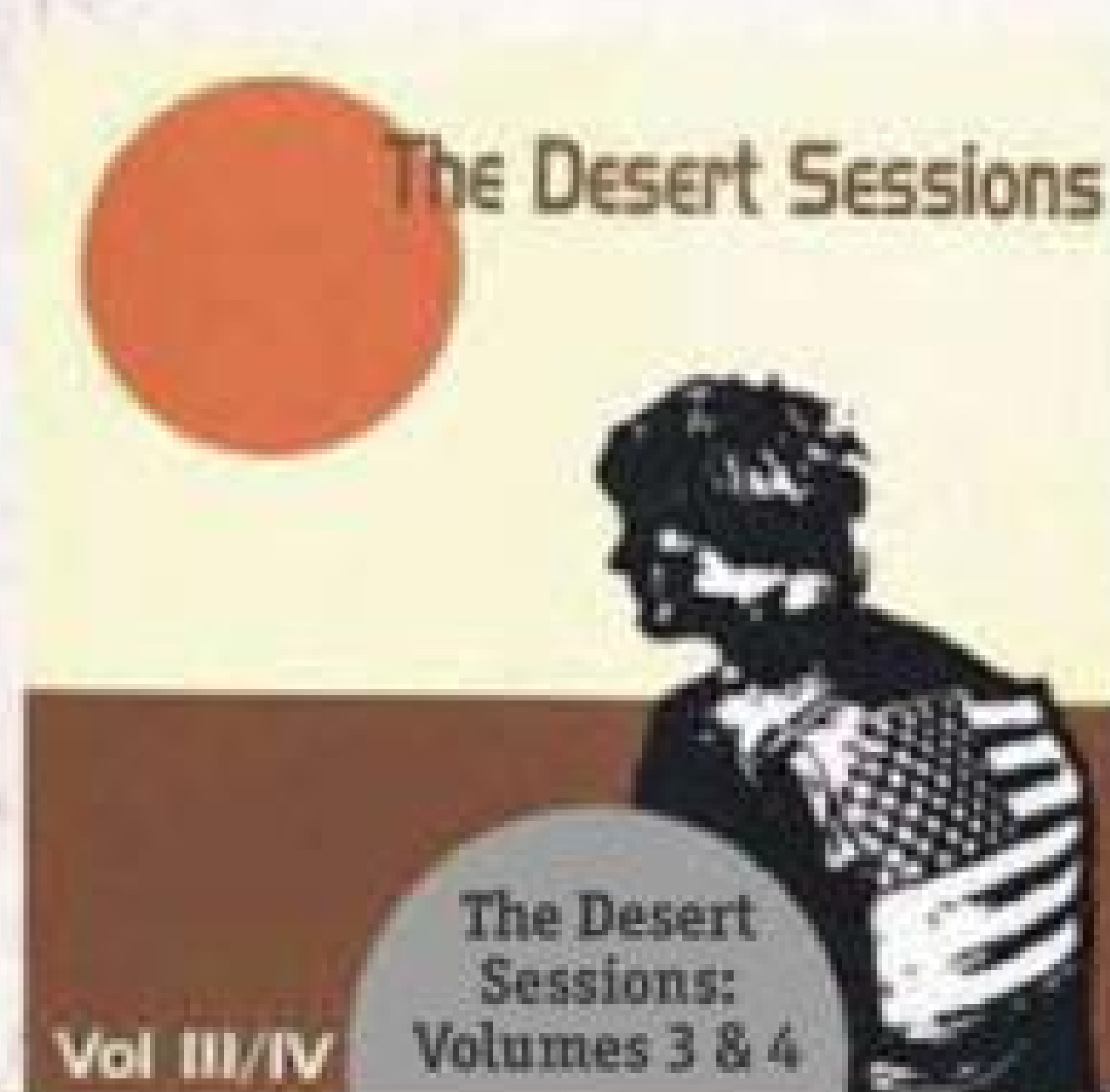
having periods of heaviness and lightness, light and shade. You can't just be heavy all the time, it gets boring; you have to have moments where the sound opens up, and passing that aesthetic along and showing it to a new generation, I think that's been my job really. As for the drugs it's nothing new, it's no different from Lord Byron and Edgar Allan Poe or impressionist painters drinking absinthe, it's that bashing yourself mentally that's been a part of making art for quite a while. It allows a certain amount of playfulness, though it's a double-edged sword so you have to know when it becomes detrimental. Stimulants can damage music quite easily by making you strive for perfection, or play too fast, or get obsessed with things."

Creatively speaking, the epiphany for Chris came when he was recording the 1988 debut album of his band, Masters Of Reality, in New York and found himself endlessly attempting the perfect take, surrounded by no fewer than 70 rolls of tape holding some

someone's home and the mixing console is in the living room just off of the kitchen, so it doesn't feel like you're in Darth Vader's laboratory like other studios. It's very rustic, there's a wood fire burning, there's barbecuing outside the door... it's fantastic for creativity."

The list of Desert Session collaborators has grown steadily since the first volume was recorded in 1997 to include various members of Soundgarden, Monster Magnet, Kyuss, Goatsnake, Queens Of The Stone Age, Ween and more, as well as seeing participation from Twiggy Ramirez (ex-Marilyn Manson) and PJ Harvey, with whom Chris shared his personal highlight, a collaboration entitled *There Will Never Be A Better Time*, which made its way onto *Volume 9: I See You Hearin' Me*.

"I was sitting on the porch with an acoustic guitar, I think it belonged to Twiggy, a little Gibson," recalls Chris, "and Polly came out onto the porch, heard what I was playing and sat down and started writing notes. We really didn't speak to each other at all, I was just



"HAVING THE PATIENCE TO LISTEN TO LONG PIECES OF MUSIC IS BECOMING A LOST ART"

Like so many seminal movements – such as the early 90s Norwegian black metal scene or UK grindcore in the 80s – the number of individuals involved in the birth of the genre was actually very small, centring largely around Kyuss, who not only took the sound into the mainstream but whose guitarist, Josh Homme, would go on to instigate the legendary Desert Sessions, an ongoing series of collaborations which helped expand the genre in style. Another key figure has been the less publicly known Chris Goss, who, having fronted the successful Masters Of Reality, went on to produce the likes of Kyuss, Slo Burn, Queens Of The Stone Age and Nebula and was something of a constant in the Sessions themselves, appearing not only as a producer but often as a musician. For him, desert rock is linked intrinsically to the very essence of rock itself, and continues a tradition that goes back to the 70s and beyond, its current popularity acting as proof of just how far we've strayed from the true path in those intervening years. Needless to say, just as in the 70s, psychedelic drugs also have a fundamental role to play...

"I think it's an indication that people want a looser form of music," he explains of desert rock's surprising longevity. "I've devoted my life to 'album rock' and just being able to sit down and have the patience to listen to long pieces of music is becoming a lost art. It's about

200 takes, while down the hall Keith Richards recorded his debut solo album, *Talk Is Cheap*, in an atmosphere of laughter, drink, drugs and good times. At that moment Chris resolved to never record in a miserable atmosphere again, and based future sessions around the idea that a fun recording atmosphere makes for good records. It was this fundamental concept that was also at the core of Josh's Desert Sessions, the idea of simply playing for the sake of music. Now on their 10th volume, they continue to take place in Joshua Tree in California, with the refuge of the desert (and frequently the famous home-turned-studio Rancho De La Luna in particular) being a key part of the equation.

"The largest creative ringing that I hear in my head is in the desert, and that includes most of the cities around the world where there is a scene happening," Chris explains. "I feel there's a creative buzz in the air, and I've been chasing those around my whole life, whether it's in New York City in the 70s or Los Angeles in the 80s. I'd rather be here in Joshua Tree [Chris also has a studio there] than anywhere else in the world right now. There's also nothing like Rancho De La Luna – it's a fantastic place and it's got a great vibe. It's a place that once you get there and start recording, you don't want to leave. It's a house, so you're actually in

CHRIS GOSS ON HIS ROLE IN LIFE

playing these chords, and within a few minutes she said, 'I think I have some lyrics,' so I said, 'OK, let's do it.' We never rehearsed or played the song ever, we just went in and performed it for the first and last time ever and that's the take you hear on the record. It really stunned everyone in the room – everyone's jaws were on the floor, including mine and Polly's."

Now an established genre, desert rock has spread to reach such unlikely territories as Sweden and the UK, the latter soon to be host to a three-day event, aptly named Desertfest. For his part, Chris is more than happy to see the movement continue to spread but suggests a need for it to continue evolving rather than find itself close in on itself creatively speaking.

"A lot of it gets tied into Black Sabbath and a lot of fuzz guitar," he concludes, "so there is a glue that holds it together and a lot of it is *retro glue*, and what I'd like to see, what would be ideal, is for it to be taken to the next level. It needs to be brought forward, taking influence from other artists and other genres doing interesting things. But it's become part of the fabric of rock'n'roll now, and I'm really kind of proud of it all." ✦

DESERTFEST TAKES PLACE ACROSS CAMDEN, LONDON BETWEEN APRIL 6-8

Terrorizer: grinding out sparks in the dark

STORY SUBTERRANEA ALBUMS

Terrorizer

HORDES OF ZOMBIES

| SEASON OF MIST |

Grinding veterans revive a classic corpse

It would be difficult to overstate the significance of Terrorizer's 1989 debut album, *World Downfall*, in terms of the evolution of grindcore. A seemingly one-off collaboration between Morbid Angel's Dave Vincent and Pete Sandoval, vocalist Oscar Garcia and guitarist Jesse Pintado, it's up there with Repulsion's *Horrid* and the first two Napalm Death albums as an unassailable demonstration of how things should be done. In fact, its seminal resonance is twofold, since it was arguably the first record that blurred the lines between the predominantly punk-fuelled rawness of early grind and the blazing technicality and precision of the death metal scene that was beginning to gather pace and usurp thrash as the underground subgenre du jour. Twenty-three years later, *World Downfall* still sounds amazing and so regardless of the paucity of their output since, Terrorizer is always a name that will cause extreme metal aficionados to prick up their ears.

Charged with honouring their formidable legacy, the band reformed in 2005 with Garcia replaced by Anthony Rezhawk and with Tony Norman acting as stand-in for Vincent. The resultant album, *Darker Days Ahead*, was credible enough but the untimely death of Jesse Pintado that same year



inevitably took the shine off the whole affair. Six years on, and with Katina Culture (from LA-based crusty grinders Resistant Culture) attacking six strings with warped abandon in her forerunner's absence and the imperious Vincent reinstated, the somewhat clumsily titled *Hordes Of Zombies* comes a lot closer than its predecessor to mirroring the visceral destruction wrought by that extraordinary first record. Primarily delivered at lightning speed – Sandoval recorded the drums before the surgery that precluded him from playing on the latest Morbid Angel album – and with the band's trademark grim hooks drawing blood with invigorating consistency, this boldly captures the raw spirit of grind's early days and, thanks to a set of songs that throw up occasional flashes of invention

without straying too far from that original brutal blueprint, the likes of *Evolving Era* and *Broken Mirrors* earn their right to be mentioned in the same breath as hallowed classics like *Fear Of Napalm* and *Dead Shall Rise*. On the scorching d-beat Bolt Thrower-isms of *Radiation Syndrome*, charred swathes of repulsive dissonance and grotesque tempo drops bring the album's undercurrent of evil intent briskly to the boil, while on *Generation Chaos* a dash of haughty grandeur sprouts up between cracks in the unrelenting aural concrete, duly upping the deathly quotient of the whole enterprise. With a production that adds a churning, disquieting density to the band's attack, *Hordes Of Zombies* sounds endearingly out of time; strong and distinctive enough to hold its own in any era, but undeniably worthy of attention and praise amid the bewildering diversity of the modern metallic age. Beyond that, of course, it fucking rips like there really is no tomorrow: a perfect soundtrack for the impending apocalypse, you say?

Such is its reputation that Terrorizer will never be able to surpass *World Downfall*, of course, but it won't be for lack of effort.

This is top-class stuff and a worthy salute to a fallen comrade.

DOM LAWSON

INSIDE SCOOP



Pete Sandoval

| DRUMS |

HAVE YOU MADE A FULL RECOVERY NOW?

"I recorded the drums for this album in January 2009 before I had my back surgery. Now I'm well and strong, ready to go out into battle on the road again!"

HOW HARD IS IT TO TAP INTO THE SPIRIT OF *WORLD DOWNFALL* 23 YEARS LATER?

"The fact that I love this band and the new material so much helped me tap into that spirit. I'm just enjoying the moment and feeling the magic of it."

WHAT PLANS DO YOU HAVE FOR TERRORIZER IN 2012?

"Finally Terrorizer will be playing live in 2012! I should add that this will be the first time Terrorizer will tour. It's gonna be brutal, heavy, fast, grind! Also, we recorded a video in Los Angeles for the song *Hordes Of Zombies*, which we plan to release at the end of February when the album comes out. See you soon, metalheads!"



Christian Mistress

POSSESSION

| RELAPSE |

US trad metallers bit
paths less travelled

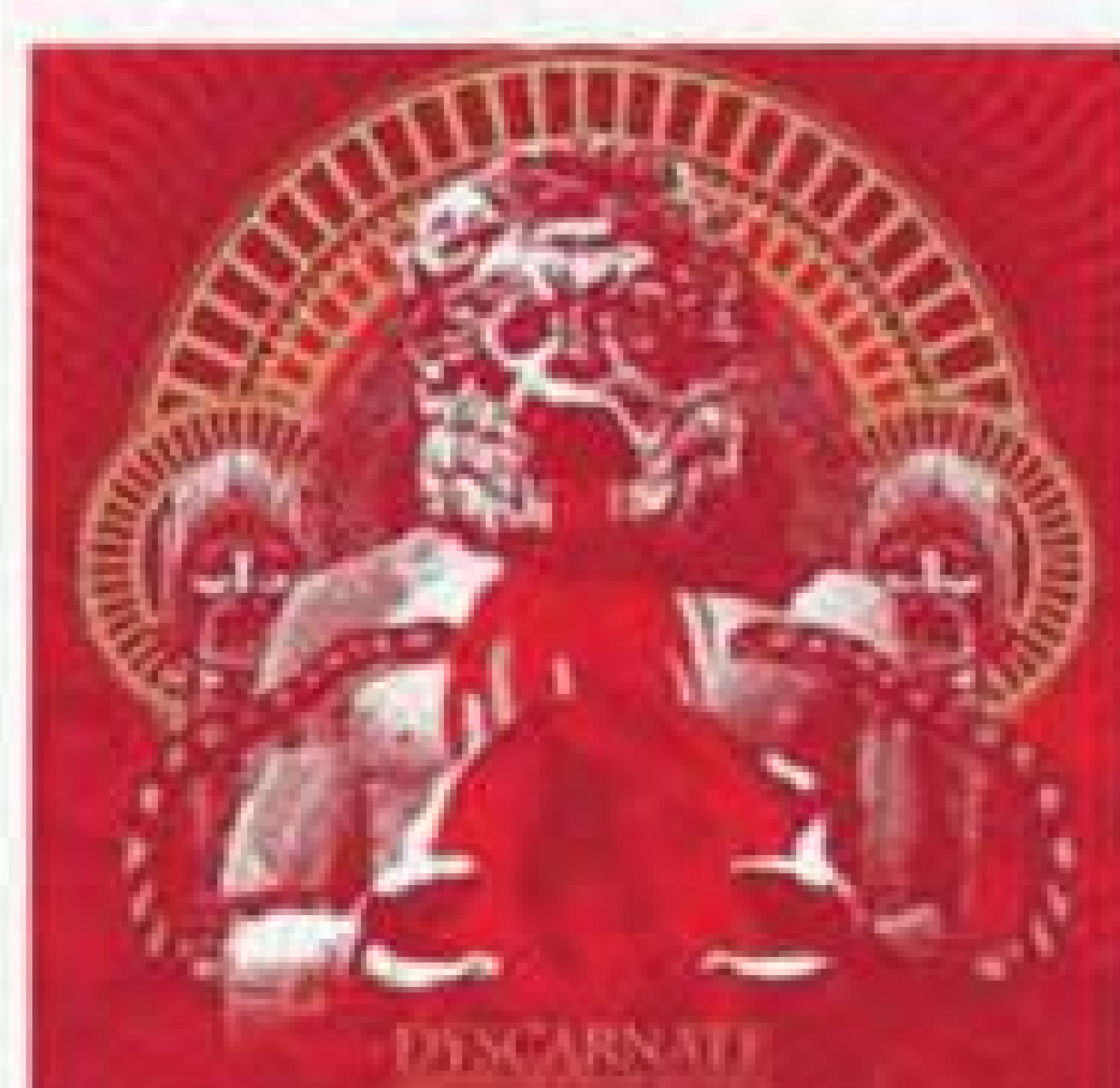
The second outing from US trad metallers Christian Mistress continues the raucous, rough'n' ready vibe of their debut *Agony & Opium*, the raspy tones of vocalist Christine Davis now instantly recognisable. Unlike most retro acts – or bands with a sense of history if you prefer – Christian Mistress leave the fist-banging mania to the professional cheesemongers; songs about drinking beer, banging your head and maybe a chick or two aren't so much off the menu as not even on the grocery list. Musically too, although the band play right from the gut – there are some serious chops on display. The barrelling rhythm section, duelling twin guitars and even

status. Thankfully *Eternal Turn Of The Wheel* sees the band return to form, the five songs and one introduction piece that make up its 36 minutes of playing time injected with the haunting sense of yearning that has made albums like 2006's *Blood In Our Wells* so essential. With the hypnotic song structures of Burzum, and a touch of countrymen Nokturnal Mortum's fascination with folk and acoustic guitars, numbers such as *When Gods Leave Their Emerald Halls* revolve around densely layered and earnest guitar work and steadily blasting percussion, lacing the results with simplistic synth lines and impassioned vocals, both courtesy of Roman Blagih and both used sparingly, allowing the song to breathe. It's a slow burner for sure, and thus more

7

than apt for these cold winter nights.

DAYAL PATTERSON



instantly memorable riffs until the whole joyously savage experience becomes akin to being pulverised by a runaway souped-up bulldozer. The biggest joy of all is that Dyscarnate clearly prize song-writing over showboating; these are sublimely crafted slabs of prime modern death, at times redolent of Cannibal Corpse at their incisive best, that deserve to reach an audience far beyond the myopic provincialism of the metal underground.

8

Fucking stunning.

DOM LAWSON



Earth

ANGELS OF DARKNESS,
DEMONS OF LIGHT II

| SOUTHERN LORD |

Elegiac wayfarers scan the
spectrum of the spectral

A key to understanding David Lynch can be seen on the scene from *Twin Peaks* set in the Pink



Alcest: blissed out
of their minds

Alcest

LES VOYAGES
DE L'ÂME

| PROPHECY PRODUCTIONS |

Galic dreamers reach a state of bliss

Les Voyages De L'Âme,
or 'The Journeys Of
The Soul' to the
non-French speakers out





Corrosion Of Conformity relive their garage days

Corrosion Of Conformity

CORROSION OF CONFORMITY

| CANDLELIGHT |

Southern sludgers spice up their sound

It was six long years ago that Corrosion Of Conformity released their last album, *In The Arms Of God*, and having waited for vocalist/rhythm guitarist Pepper Keenan to find enough time between Down tours to record a new one, the rest of the band eventually decided to continue without him. Not that this should come as any great surprise: since their inception as a hardcore band in 1982 in Raleigh, North Carolina, COC have changed their lineup more times than most bands change their underpants, and naturally their sound has evolved with each change. Thirty years on, they have finally come full circle. Recorded at Dave Grohl's LA studio by the original three-piece lineup of Woody Weatherman, Mike Dean and Reed Mullin that made *Animosity* in 1985, *Corrosion Of Conformity* really feels like a full evolution, a culmination of three decades of rock. Naturally it's laced with the trademark politics that have been with them since the punk days, ('While rats get fat good soldiers die', protests *Your Tomorrow*), but it's the completeness of the record that is truly remarkable. There's the shadow of punk, but now they can play impeccably well, there's the heaviness, but they're not trying to be Metallica; there's Sabbath and Bad Brains and Voivod and Mastodon, but still it is, and could be, no one else but Corrosion Of Conformity. And for once a legendary band live up to the legend, songs like the bulldozing *Leeches* ensuring that you won't just be wading through the new stuff, but anticipating it. Ironically, while they were making the album, Pepper became available, but by that point COC felt they had a point to prove. Job done.

8

MÓRAT



Encoffination

O' HELL, SHINE IN THY WITHERED SEPULCHRES

| SELFMADEGOD |

Funeral doom direct from the morgue

Whoa! Do they still do 16rpm? For the benefit of younger readers, 16rpm was a speed setting that featured on many vinyl record players from the 50s, 60s and 70s. It was never popular at the time and essentially existed so that 80s metalheads could play their 33rpm Venom LPs super-slow and thus super-fucking-heavy. The trick also worked extremely well with albums by Slayer and several others. California-based Encoffination come across like just such a slow-motion reverse toilet flush in a darkened echo chamber and *O' Hell, Shine In Thy Withered Sepulchres* – the US duo's second outing – is the sound of the end of, well, just about everything for, oh, at least half an hour. Just to clarify, this is generally a good thing. It's called funeral doom, and given guitarist/bassist/vocalist Ghoat's first-hand experience in the funeral industry (casual morgue work, presumably), you can count the dudes as well qualified to deliver ditties such as *Crypt Of His Communal Devourment* or *Annunciation Of*

7 *The Viscera* on one suppurating hand. GREG MOFFITT



Haemoth

IN NOMINE ODIIUM

| DEBEMUR MORTI |

Atmospheric French duo blast forth

The last decade has seen France cementing its reputation as one of black metal's premier territories, and while Haemoth the band will be a new name to many, Haemoth himself – who handles everything here apart from drums – may well have been encountered previously thanks to his work in the forward-thinking Spektr. *In Nomine Odium* touches upon the experimentation found in that outfit thanks to the haunting

ambient passages that punctuate each song on the album, while the metal parts make for a raw and filthy experience largely dominated by buzzsaw guitars, caustic vocal work and a combination of blastbeats and thunderous, apocalyptic percussion. Foreboding and confrontational, theirs is a sound very clearly third generational in nature, closer to the claustrophobic malevolence of, say, compatriots Antaeus or Finland's Behexen than anything from the old guard. And while that's not to say that anything here is particularly groundbreaking, there is certainly enough character and sincerity

7 here to lift it well above average. DAYAL PATTERSON



Morbid Angel

ILLUD DIVINUM INSANUS – THE REMIXES

| SEASON OF MIST |

'No! I'm garbled!' is an anagram of Morbid Angel

Much like Margaret Thatcher's assertion that the ne'er-do-wells rioting during her reign were simply in need of more Tory policies, so Morbid Angel have decided to placate the *Illud Divinum Insanus* haters by releasing three hours' worth of remixes, split across two discs and a special download if you get the limited first pressing. Needless to say, this is going to appeal more to cybergoths than metalheads but the problem with ...*The Remixes* isn't the concept, it's that so few of the recruited knob-twiddlers have taken up the challenge of the original album, and used electronics to exploit the otherworldly oddness at the Floridians' heart. Laibach's synapse-jarring pulse-gun take on *I Am Morbid* is a fine start, Cevin Key and Hiwatt Marchall's squelching of *Omnidead* at least puts a trace of

dub in its dubstep, but most of the tracks align themselves with the stridency of the source material rather than its more off-kilter aspects, leading to too many unimaginative, glo-stick raisers. The more downtempo tracks toy better with the formula, but the truly compelling tracks are on the download, the likes of Asche, Chrysalid and Sylvgheist Maelstrom deconstructing and

6 experimenting to mind-opening effect. JONATHAN SELZER



Ptabil

FOR HIS SATANIC MAJESTY'S GLORY

| WRAITH PRODUCTIONS |

Because filthiness is next to ungodliness

Rooted deep in the US black metal scene, this Indiana-based duo have been members of over a dozen bands, and are no slackers. This debut full-length is their sixth release in two years. So how, exactly, do they celebrate every metal fan's favourite bogeyman? The answer, of course, is with filth, and lots of it, with great big helpings of dirty, scuzzed-up Celtic Frost-esque gallops, fuzzed-out Winter-like doom riffs and scummy grooves that mixes old-school black metal, early death metal and the smelliest of crusty punk bands. Talk of melody might seem a little odd but hidden beneath the stench are some mighty fine hooks. That said, you'd need your tetanus shots just to be on the safe side. Whilst lo-fi outpouring is clearly the order of the day, the execution is powerful and Ptahil haven't traded in visceral punch for Satanic necro points. If you like your ritual blood mixed with a little cider then *For His Satanic Majesty's Glory* is the

8 album for you. ALASTAIR RIDDELL

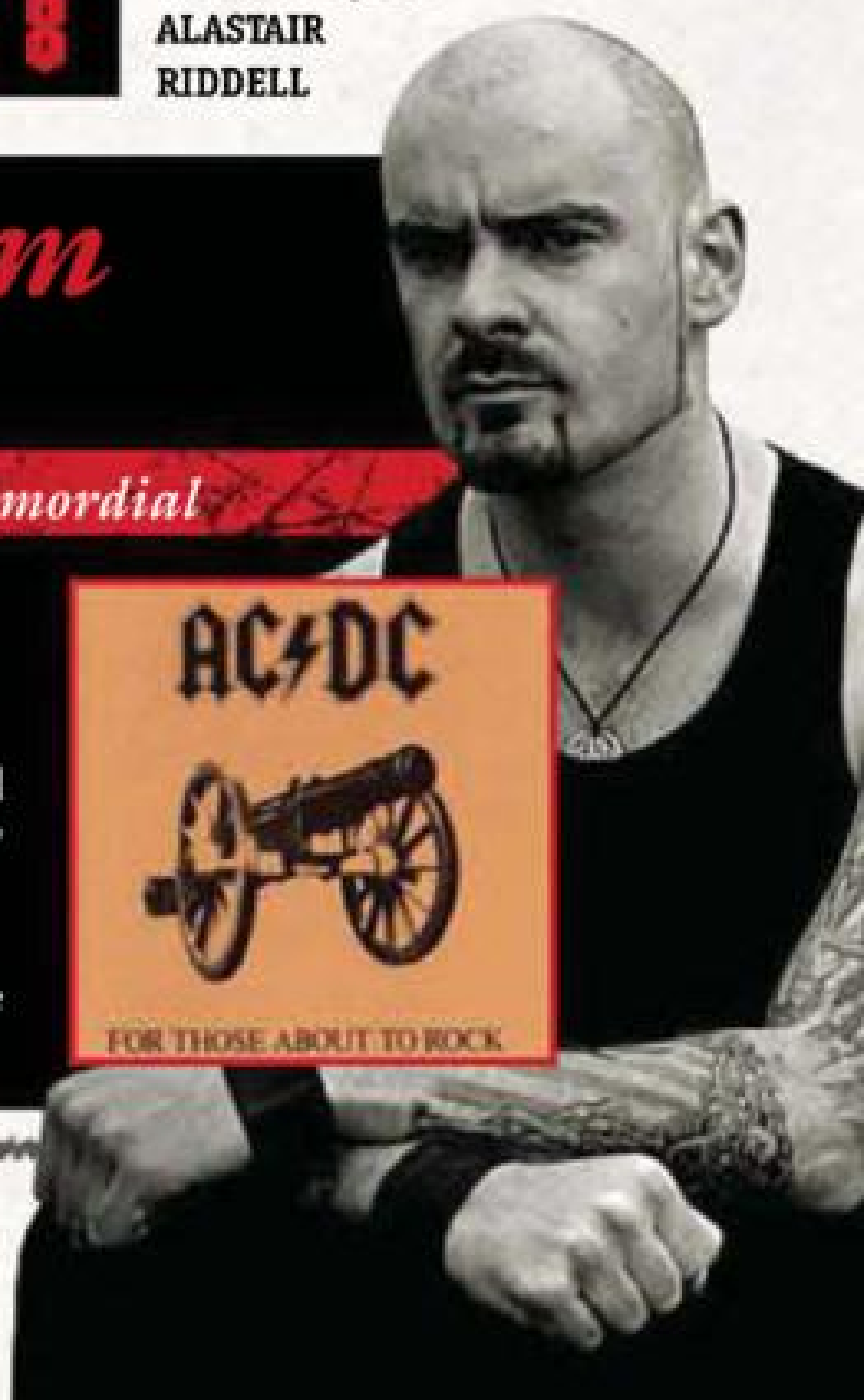
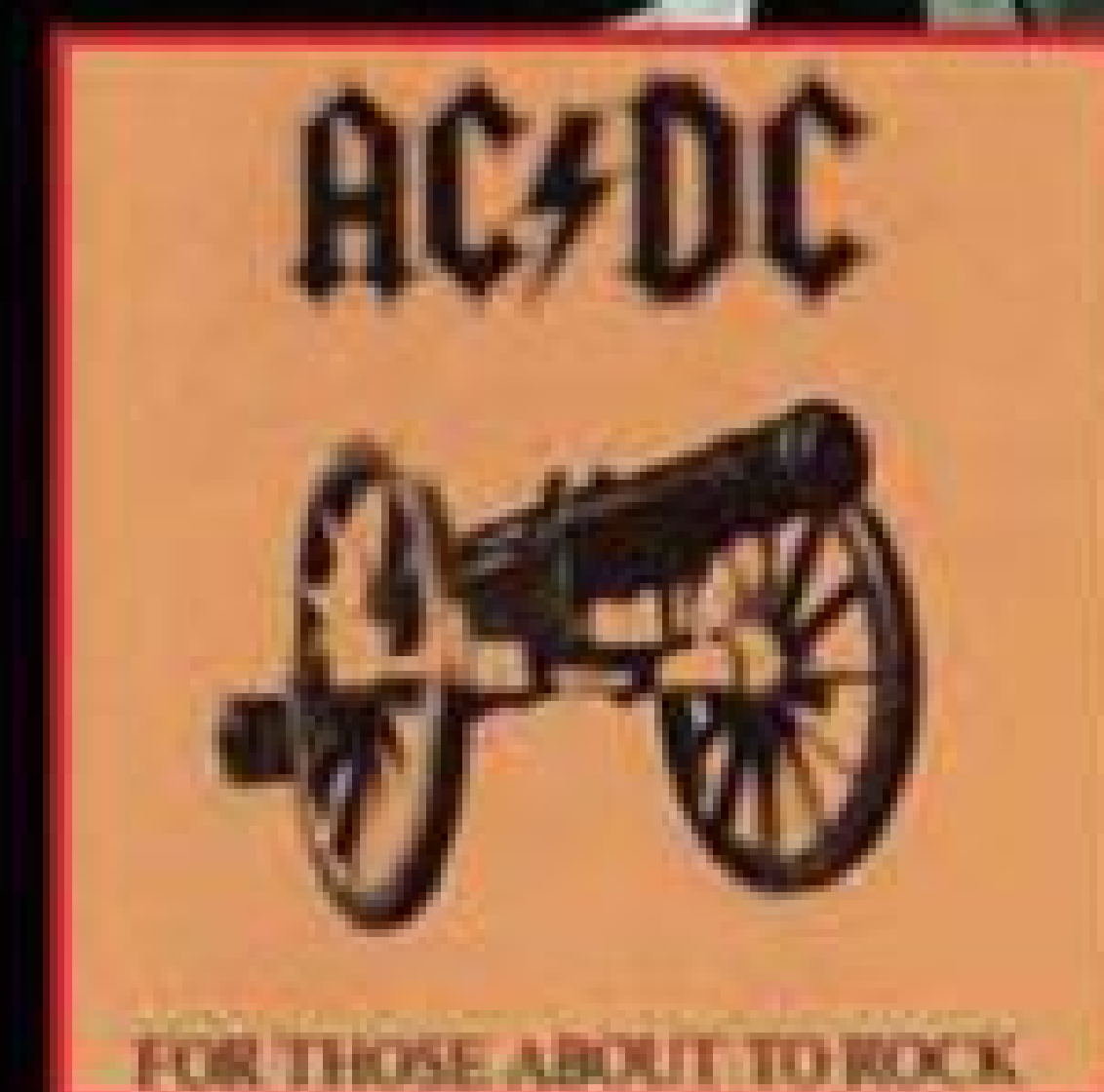
First Album I Bought

AA NEMTHEANGA Primordial

AC/DC

For Those About To Rock

"When I was about 10, I saved up and dragged my family in the shop to buy *For Those About To Rock* on cassette for about £5. UFO was my favourite band. There wasn't any UFO available on cassette in 1985!"



NOW THAT'S WHAT WE CALL SPEED METAL.

THE METAL HAMMER NEWSLETTER GIVES
YOU INSTANT ACCESS TO THE HEAVIEST
METAL NEWS, COMPETITIONS, AND MORE!



ALSO
JOIN
US ON
facebook
twitter

VISIT WWW.METALHAMMER.CO.UK/NEWSLETTER
AND SIGN UP TODAY!

Anal Cunt frontman Seth Putnam's fatal floor

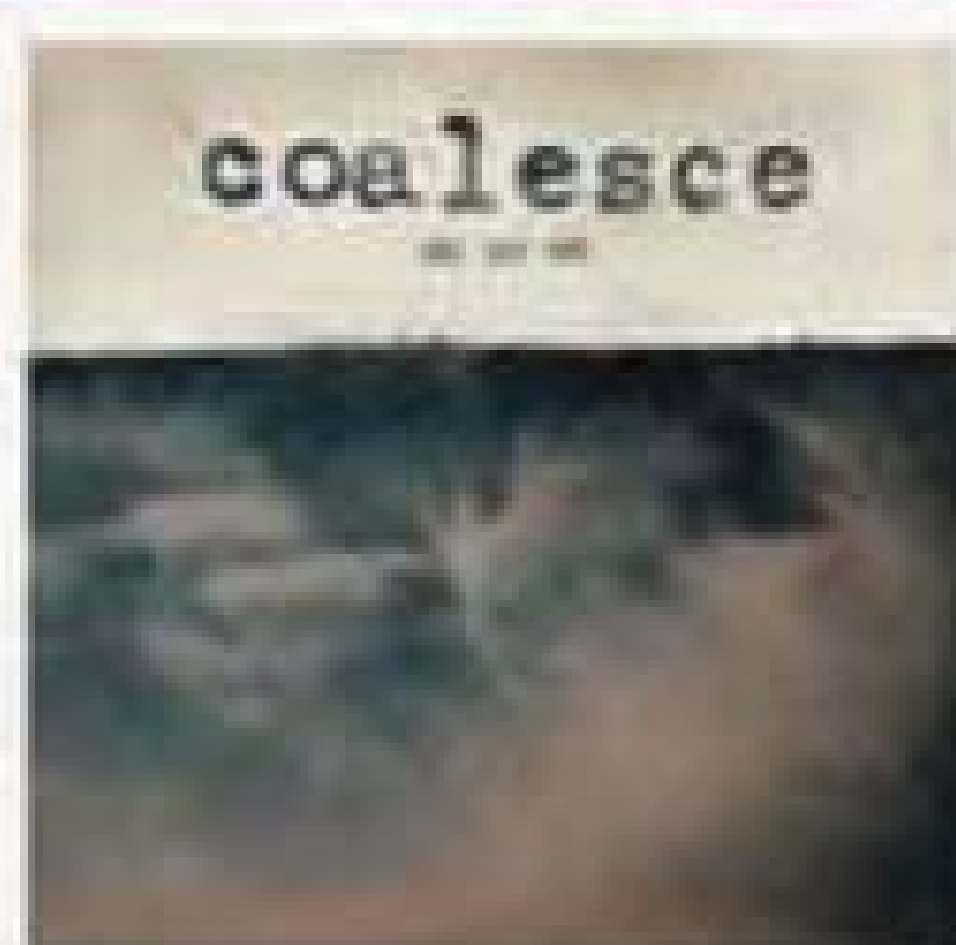
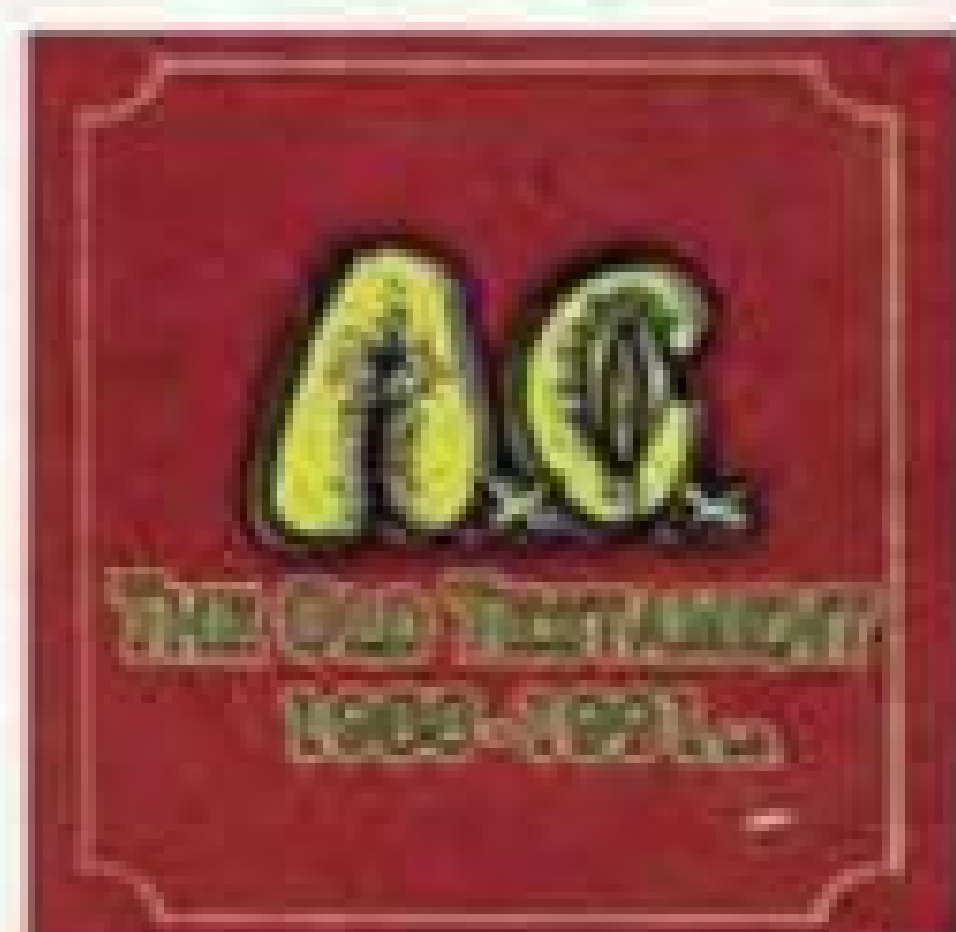


Resurrections

Unearthing the latest extreme reissues

A 389 Records have revived both a long-lost recording and format, reissuing **RINGWORM**'s 1999 demo, *Madness Of War* [7], on seven-inch flexi disc and limited it to 250 copies. Hear that? It's the sound of pre-At The Gates-influenced bruising metalcore opening the door to collector nerd heaven! The folks at Grindcore Karaoke give us the not-so-grindcore *Nadir EP* [8] by nomadic duo **JUCIFER**. Originally recorded in 1994 on a shitty cassette deck, *Nadir*'s spacious doom/sludge/pop has been remastered for vinyl by Scott Hull (Pig Destroyer, Agoraphobic Nosebleed) and packaged with interesting personal reminiscences. **ANAL CUNT**'s *The Old Testament* [5] compiles such gems as *47 Song Demo*, *5,643 Song EP* and *88 Song EP* from the late Seth Putnam and co's infamous early years. As you might imagine, it's mostly unlistenable noise though excellent for putting on in order to annoy those who cringe at the 'brutal heaviness' of Megadeth and Children Of Bodom. Hardcore legends **COALESCE** offer the second reissue of their 1997 classic, *Give Them Rope* [8] (Relapse), compiling the original release and artwork with 2001's re-engineered *Give Them Rope She Said v2.0* [8] on two discs. ...*Rope* remains Coalesce's most brutal assault and now you can double the fun. Earache's third-time reissue of **MASSACRE**'s 1991 classic, *From Beyond* [7] includes bonus tracks from the original vinyl release and 1992's *Inhuman Condition EP* and comes in a digipack with expanded art and a big-ass poster. And finally, Alternative Tentacles has issued **VOIVOD**'s original demos in the form of *To The Death '84* [9]. Featuring old photos and some flimsy liner notes, what's amazing is both how good this sounds considering the material was pulled off 28-year-old cassettes, and just how ahead of their time songs like *Condemned To The Gallows* and *Voivod* were and remain. Also notable are the raw and pimply *Venom* and *Mercyful Fate* covers. Awesome!

CONNIE GORDON



Sear Bliss

ETERNAL RECURRENCE

| CANDLELIGHT |

Blackened pompadours embrace the strange

It hasn't always been entirely apparent in the past whether Sear Bliss are genuine eccentrics or merely shrewd blenders of other people's ideas, but *Eternal Recurrence* injects the former verdict with a great deal of new credibility. While past albums have focused on epic black metal replete with squalling horns and a healthy dose of theatrical pomp, the Hungarians' new material hits the weird switch from the very start, welding warped riffing, stately tempos and, yes, more parping brass to a simmering undercurrent of madness. Discernible shades of both Sigh and Virus permeate certain parts of the songs, but the curveballs come so thick and fast that longtime admirers may find themselves checking the CD credits to confirm that this is the same band that made *Forsaken Symphony* a decade ago. Hitting a peak of peculiarity and fiendish cauldron-stirring on grandiose closer *Entering The Seventh Gate*, Sear Bliss have either had their drinks spiked with a massive dose of DMT or they have simply discovered their true *raison d'être*: to be powerful, fascinating and highly original. Either way, it's a result.

7

DOM LAWSON



Swallow The Sun

EMERALD FOREST AND THE BLACKBIRD

| SPINEFARM |

Finland's doom heroes strike gloomy gold

From the opening seconds of their glorious debut album *The Morning Ever Came* onwards, there has always been something special about Swallow The Sun. By the time they arrived at 2009's fulsomely proggy *New Moon*, the Finns were flying creatively and exhibiting audacious expansion into

musical areas and atmospheres that their ghostly doom metal formula had only previously hinted at. On their fifth album, the band have pushed even further, as the opening title track's shadowy detours and subtly convoluted changes of pace and mood show over 10 thrillingly dramatic minutes. Following that with *This Cut Is The Deepest*, by far the gentlest and most elegant song the band have released to date, is a masterstroke. Firmly in the wistful, melancholic territory inhabited by Katatonia, its beauty is only equalled by its dynamic impact. By the time *Hate, Lead The Way* tears down the walls of familiarity with scything waves of black metal vitriol, any and all expectations have been surpassed. The rest of the album keeps the surprises and dark joys coming thick and

7

fast. Sadness never sounded so good.

DOM LAWSON



Tenhi

SAIVO

| PROPHECY PRODUCTIONS |

A distilled and devastating rite of passage

Finnish neo-folk legends Tenhi's sublime new opus, *Saivo*, is only their fifth full-length in a 15-year career. Whilst this may seem an incredibly long inception time considering how minimalist Tenhi's work can be, the sheer thought and beautiful nuances found within only go to prove just how important taking your time can be. Dark and melancholic, *Saivo* is wrought using the most simple of instrumentation: delicate guitar, gorgeous piano touches and string flourishes, sorrow-filled vocals from Tyko Saarikko and the occasional percussion. Deep and wistful, Tyko's voice sits with the concept of the album as a whole – that in Finnish lore *Saivo* is a realm of the dead, a

"place in which those who have passed can continue their lives with friends and family. Majestic choral arrangements fill *Sateen Soutu*, sitting alongside stately string compositions and complementing the more darkly ambient sounds found on final track, *Siniset Runot*. It's a mournful proposition and an introspective album rich in brooding laments. A perfect soundtrack to a journey into the otherworldly domains of the departed.

9

CHERYL CARTER



Ulver

THE NORWEGIAN NATIONAL OPERA

| KSCOPE MUSIC |

Stage-shy Norwegians let it all hang out

Recorded in July 2010 at the suitably grand setting of the Oslo Opera House, Ulver's new DVD represents the culmination of their first year as a full-on live act. Self-confessed former 'animals in hiding', the band may have taken 16 years to step out of the studio and onto the stage, but this stunning collection proves that it was more than worth the wait. An arresting audio and visual experience, Ulver's ever-evolving soundscapes (which can incorporate everything from prog to folk to dark ambient and more) effortlessly marry up with the macabre images that flicker and flash during the performance and the polite applause from the seated audience between tracks peppers the show perfectly. Old footage of Bettie Page mixed with wartime newsreels really fleshes out the likes of *For The Love Of God* and *In The Red* and help make this live DVD much more than an advertisement for their pristine musicianship and it's essential

8

viewing for both old and new fans alike.

EDWIN McFEE

Inspirations From Beyond

THE MUSIC THAT INSPIRES OUR METAL HEROES

Dr Mikannibal / SIGH



Naked City

LENG TCH'E

TOY'S FACTORY, 1992

"John Zorn represented Leng Tch'e (a method of execution used in Imperial China) musically. I had a feeling of erotic ecstasy with this sound torture. Zorn taught me the possibilities of saxophone were unlimited."

STAN SMITH



**THE OLD ANGEL, NOTTINGHAM
2ND MARCH
THE OLD BELL, DERBY
3RD MARCH**

WWW.STANSMITHJSY.COM

Tidal Concerts by arrangement with Mythology Agency & Rise Above Records present

Angel Witch

GRAND MAJUS

RESOLVING

Saturday 17th March - Doors 18.00
First band 18.20 - Tickets £15.00 advance
Relentless Garage
20-22 Highbury Corner, London N5
Tickets: 0844 847 1678

STARGREEN 020 7734 8932 / WWW.STARGREEN.COM
TICKETWEB 0844 770007 / WWW.TICKETWEB.CO.UK

SERIOUS BEAK: Australian psychedelic,
progressive, polyrhythmic discordant metal.



SERIOUS BEAK HUXWHUKW

"Like The Dillinger Escape Plan and Mastodon
in an epic death cage match with Meshuggah and
Napalm Death." - Loud Magazine

Listen to Serious Beak at www.artascatharsis.bandcamp.com

DEATH
Horrendous - The Chills

DOOM...
Anguish - Through the Archdemon's Head

DESPAIR...
Emptiness - Error

Dark Descent

DARKDESCENTRECORDS.COM

Distribution by **CODE**

SUBTERRANEA

SUBCULTURE

GOING UNDERGROUND

METAL'S OUTER LIMITS

THE PICTURE DESK

Vincent Price as Hopkins in *Witchfinder General*. Bit of a bastard, really

MATTHEW HOPKINS

BRITAIN'S NOTORIOUS,
DOOM-MONGERING WITCHFINDER



WORDS: GAVIN BADDELEY

With his beard, buckled puritan black hat and cape, Matthew Hopkins is one of British history's favourite villains. Inevitably, with its insatiable appetite for the gruesome, unwholesome and unholy, heavy metal has picked up on this self-styled 17th-century Witchfinder General as suitable material for lyrical inspiration. In 1979 a Midlands-based quartet took his title as their moniker, the band Witchfinder General **2** establishing themselves as forefathers of the doom metal movement. They in turn inspired the next generation of ominous metal merchants, not least Cathedral, who formed in 1989 and released their own lyrical tribute to the historical figure seven years later. **3**

Other bands that have invoked the spirit of the infamous English witch-hunter include Brazil's Virus and Brit stalwarts Saxon. The first musical tribute to Hopkins, however, came courtesy of disco king Carl Douglas, who stormed the charts with his single *Kung Fu Fighting* in 1974. The accompanying album, *Kung Fu Fighting And*

Other Great Love Songs, also featured Carl's funky take on Hopkins: 'Says he's got a thing about burning witches/Ooh, some of these were mighty fine bitches.' In common with the other musical 'witchfinders', it seems Carl's inspiration came from the horror movie *Witchfinder General* **1** rather than any history book.

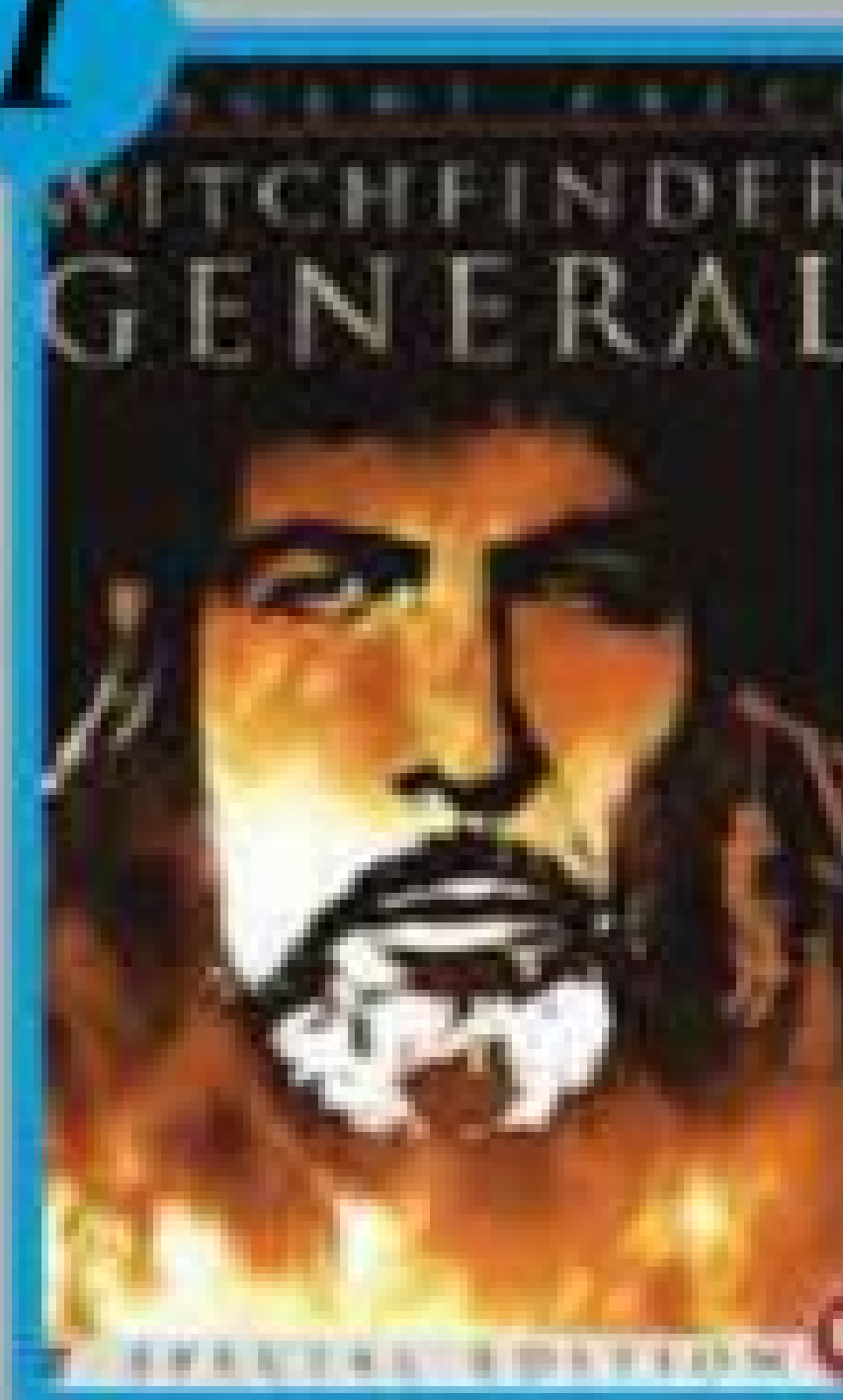
Starring Vincent Price as Hopkins, the 1968 film shocked audiences with its brutal scenes of tortured female flesh. It was also a box office hit, inspiring numerous other filmmakers to set movies during the dark days of the European witch-hunts, of which Germany's notorious *Mark Of The Devil* (1970) was perhaps the most cynically savage and successful (it was this, rather than *Witchfinder General*, which inspired the Electric Wizard track *I, The Witchfinder*).

Witchfinder General departs from historical fact in numerous respects. For example, witches were almost never burnt in England, but hanged. Torture was also technically illegal, so Hopkins had to resort to brutal forms of 'questioning' in order to solicit

confessions, such as 'pricking' with needles to find a 'devil's mark'. Witch-hunting was less virulent and widespread in England than most of Europe, which is why Hopkins remains so notorious, despite only being active for just over a year (1644-6). During this period, it's most likely he executed as few as 100 'witches' – a large proportion of the thousand or so hanged in England throughout the era – but modest compared to the thousands burnt elsewhere.

Stubborn myth supposes that Hopkins was himself executed as a witch, though in truth he died of disease in his bed shortly after retiring as Witchfinder. Today, many prefer to imagine that he was motivated by greed. But Hopkins appears to have been sincerely pious and insisted he regarded exterminating witches as a religious duty. Certainly, the Bible commands the faithful to kill witches, while religious authorities in Africa and the Middle East continue to execute unfortunates for witchcraft to this day. What motivates these modern witchfinders beyond religious belief...?

1



Witchfinder General

The final film directed by Michael Reeves before a tragic overdose, this was widely condemned for its vicious nihilism upon release, but hailed by a few astute critics who recognised that a horror film should be horrible...

2



Death Penalty

Most critics focused on condemning the topless 'witch' on the cover rather than the music, but Witchfinder General have since picked up influential fans, such as Metallica, for their bleak, sinister sound.

3



Cathedral: Hopkins

While sadly no longer with us, Cathedral flew the flag for Brit doom for over two decades – never more effectively than with this groovy dirge dedicated to everyone's favourite witch-hunter.



FREE TRIAL!

REGISTER USING
THE CODE 2FREE
AND RECEIVE TWO
FREE WEEKS!

METAL HAMMER
PROMOTION

HUNGRY FOR METAL?

**THEN GET YOUR TWO-WEEK FREE TRIAL
WITH METAL HAMMER'S HEAVY LIST,
THE BEST WAY TO HEAR THE LATEST
AND GREATEST SONGS HANDPICKED BY
THE STAFF THAT BRING YOU THE MAG.
THE HEAVY LIST MOBILE APP FOR
ANDROID AND BLACKBERRY.**

For £5 you get unlimited listens of our Top 40 tracks, *Hammer's* hottest metal news, and if you want to keep the music it's there to buy. To download go to www.metalhammer.co.uk

The Heavy List App delivers the *Hammer*-selected Top 40 every week: the best new, classic and exclusive music from your favourite bands! From *While She Sleeps* to *Nachtmystium*, the Heavy List is the sound of the mag in the palm of your hand.

To download the app, go to www.metalhammer.co.uk or search *Metal Hammer* in Android Market or Blackberry App World.



SUBTERRANEA GOING UNDERGROUND LIVE

Ghost: the dawn of a new clerical era?



Blood Ceremony's Alia O'Brien flaunts her flute



Ancient Wisdom go cross-eyed

Ghost BLOOD CEREMONY/ ANCIENT WISDOM

BOWERY BALLROOM, NEW YORK

Satanic pastors conquer new pastures

The venue is transformed into a sensual and Satanic feast for the soul

Cloaked like foreboding clergy, exploiting Catholic ritual and delivering a tantalising set of neo-traditional metal as a sales pitch for Satan: really, what's not to like about Ghost? Nothing, it seems, given the crush of fans pushing their way into the sold-out confines of their Bowery Ballroom return to New York City for the first night of their 13 Dates Of Doom tour. Openers **ANCIENT WISDOM** [7], whose lineup looks like an unholy portrait of Led Zeppelin's onstage acoustic interludes, are the least conventional band of the three. Musically more coarse than the rest of the bill, built on singer Nathan Opposition's percussion, their occult rites are tribal compared to the grandiose style of headliners Ghost, but there's a charm to the musical discord, an almost medieval ambience that's ultimately endearing by the end of their set. Main support **BLOOD CEREMONY** [7] offer a more direct link to classic metal, sounding at times like Judas Priest circa *The Ripper* and the first Rush album. There's even a slight throwback to prog in singer Alia O'Brien's keyboards and fluting. Her voice occasionally does drop its bombast, less stumbling than exuberance of the moment, but Sean Kennedy and Lukas Gadke are robust enough players to maintain the pace with a distinct nod toward the instrumental

interaction of early 70s Black Sabbath.

But **GHOST** [9] are clearly the main draw. Something is happening beyond the buzz of high-profile endorsements from James Hetfield and Phil Anselmo. Tonight is just their third ever US gig, but the secret sect is already beloved. There's no prompting needed to throw the horns and or sing along to the unholy first stanza of *Con Clavi Con Dio*. The message of their infernal lyrics might be taken a bit tongue-in-cheek by the turnout at large here in New York, but the ominous theatricality sure is fun. Papa Emeritus uses ceremonial gestures to great effect as captivating stagecraft, and the nameless ghouls are a well-rehearsed band blessed with great tone in a room with ideal acoustics. It doesn't hurt that the music is broadly accessible, somewhere between NWOBHM, King Diamond and vintage Uriah Heep. Short sets bulk together to make an ample, well-paced show. The fun quotient may outweigh any genuine doom happening here, but given the overall response, that's forgivable — and maybe intentional, given Ghost's devilishly clever recruiting campaign.

ROGER LOTRING

SETLIST

Genesis
Con Clavi Con Dio
Elizabeth
Prime Mover
Stand By Him
Death Knell
Satan Prayer
Here Comes the Sun
Ritual

Moss

SUNDAY MOURNING/ THRONE

THE BLACK HEART, CAMDEN

Tonight's three-ply billing of doom torpor – after Wolfbagging have gone so far as to not actually make it – has pulled a sizeable crowd into the latest den of iniquity in Camden's metal venue map, few of whom are getting much satisfaction from openers **THRONE** [4]. Showing as much originality in their music as their choice of moniker, they seem far more concerned with aping numerous heroes than generating any emotional weight themselves. Back down to a two-piece, **SUNDAY MOURNING** [8] are now a (relatively) more agile beast, their combination of doleful drumwork and drawn-out strum building in intensity until they turn into glorious, valedictory charges that bear traces of *Love Of Life*-era Swans, but reach singular states of graceful devastation. **MOSS**'s [8] reputation as one of the UK's most unyielding, occult-clogged guides to doom's charred and desecrated wastelands proves well deserved and if Olly Pearson's cleaner vocals are a bit off, at their most coruscating Moss reach abject, soul-gouging depths that would send a shiver through Cthulhu himself.

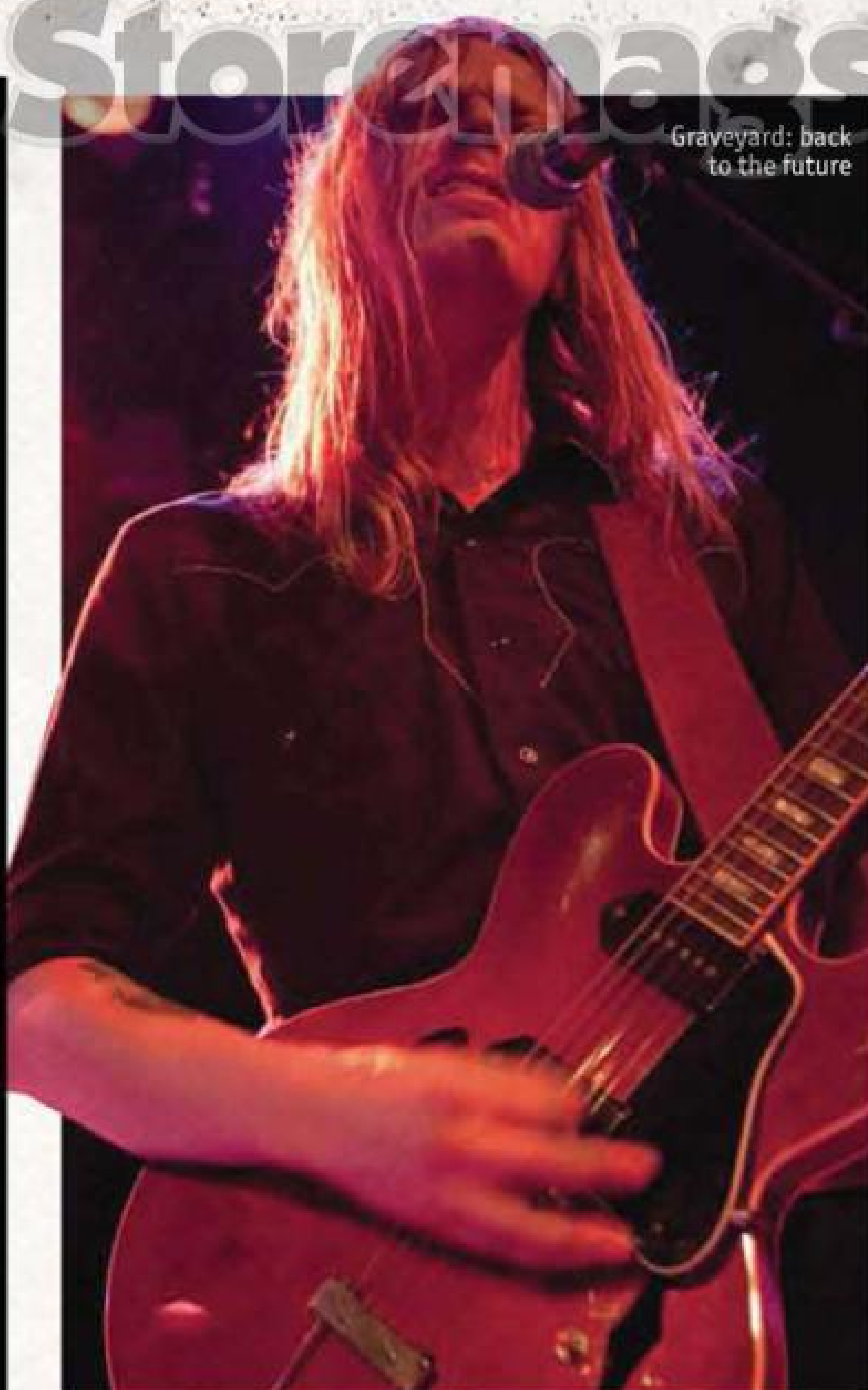
JONATHAN SELZER

Winterfest 2011

GARAGE, LONDON

Winterfest turns up the heat with a showcase of the best in British extreme metal. **SARPANITUM**'s [5] brand of technical death metal should be thrilling, but tonight they're clearly having an off night and it falls a little flat. **BASEMENT TORTURE KILLINGS**' [7] stage setup – tables full of medical implements and other such madness – raises a few eyebrows and whilst these cardigan-wearing grindcore merchants could come across as a bit of a joke, their dedication to the cause is hard to fault. Next up and resonating with reverb so heavy that even between songs there's no way to tell what the frontman, S Vrat, is saying, **SCYTHIAN** [8] give a lesson in atmospheric, black metal brutality. **WINTERFYLLETH** [9] are always a glorious live act, and tonight is no exception. Their dynamic brand of black metal is intense and consuming, captivating the crowd as they burst into heartfelt sonic charges. Throwing in older tracks and even an incredible cover of Hate Forest's *The Gates* to give this a real sense of occasion, Winterfylleth are aiming for black metal's upper echelons.

CHERYL CARTER



Graveyard: back to the future



Radio Moscow tune in, hang out

Graveyard

RADIO MOSCOW

BOWERY BALLROOM, NEW YORK

Retro rock ain't just for hipsters, ya dig?

When Graveyard's richly rasping frontman Jonas Nilsson cries, 'Oh, Lucifer, please take my hand!' as the Swedish foursome wrap up their pre-encore set in NYC with the title track from last year's excellent *Hisingen Blues*, you can imagine the Devil himself nodding in approval. For the crowd, both of tonight's sets would easily fit into rock'n'roll revivalist hyperbole, but a hipster tight-pants-a-thon is what it is. Still, one could pretend to be somewhere, anywhere else as **RADIO MOSCOW**'s [7] newly revamped rhythm section follows guitarist/vocalist Parker Griggs down the Delta blues path cut by his swampy soloing. No one throws anything, which if you've seen the recent YouTube clip wherein two thirds of the band quit and it gets violent, you know it's an improvement. **GRAVEYARD** [8] don't jam as much as Radio Moscow, but still have a plenty-loose feel through their set, which starts with Blue Soul from the 2007 self-titled debut and include *Hisingen Blues* highlights *Ungrateful Are The Dead* and *Ain't Fit To Live Here*. The place goes off, the sweaty carnage proving proportionate to the grooves Graveyard lay down. And there are plenty. The really dangerous part is they clearly haven't peaked yet. This may be the shape of heavy rock gone by, but damn if it doesn't feel like the future.

JJ KOCZAN



The Rotted's Ben McCrow and the Underworld all scream for Jäger



Lock-Up's Tomas Lindberg shows his hatred of cheese

Lock-Up

THE ROTTED/DRIPBACK UNDERWORLD, LONDON

Well-travelled grindsters hit home

Headbangers seeking a dose of grindcore as an Xmas antidote head to the Underworld for veteran supergroup Lock-Up, supported by the excellent London bruisers **DRIPBACK** [8] and death metal monsters **THE ROTTED** [7]. The former deliver eight powerful songs to the crowd, with an amusing moment when bassist Adam Sagir breaks his strap and is obliged to play it at bow-tie height after it's fixed. The Rotted's 12-song set can't be faulted either and frontman Ben McCrow even hands bottles of Jäger to the crowd. The years of experience on the **LOCK-UP** [9] members' collective CVs (they've been in Napalm Death, Dimmu Borgir and At The Gates among many others) are obvious from the first song. Singer Tomas Lindberg is on charismatic, bug-eyed form and bassist Shane Embury roams around the stage alongside guitarist Anton Reisenegger like a musician half his age. But the songs revolve around drummer Nick Barker, whose insanely fast blastbeats make Lock-Up's set a relentless experience – even though he's recovering from pneumonia. From the opening *Pleasures Pave Sewers* via the classic *Triple Six Suck Angels* and *Violent Reprisal*, to the two Terrorizer covers in honour of late guitarist Jesse Pintado, Lock-Up are a force of nature, and a welcome annihilation of the senses at the cheesiest time of the year.

JOEL MCIVER



CONFESSIONS

MEET THE ERSTWHILE FRONTMAN OF VAN HALEN, MONTROSE, AND NOW CHICKENFOOT: A LIVING LEGEND WITH A TASTE FOR TEQUILA.

SAMMY HAGAR

WHAT'S THE FASTEST YOU'VE DRIVEN?

"That was 180mph in a Ferrari I owned. That's flat out. It was like a plane taking off and the sound is just brutal. This was on Highway 1 in California; I was going about 80 anyway and I looked



around me and it was quiet and I thought, 'Fuck it...'"

WHAT'S YOUR BIGGEST IMPULSE-BUY?

"I bought a house in Hawaii. I went to spend two months in Maui and I loved it. We were on the way to the airport home and I had, like, 35 minutes and I went to look at this house and went, 'Fuck it, I'll take it.' It was \$2.2 million."



IS THAT ALL?

"Ha! I also buy cars constantly. I see a car for sale and I'll just buy it, done. My accountants go, 'Are you fucking crazy, do you need another car?'"

WHAT'S THE STRANGEST THING A FAN HAS ASKED OF YOU?

"I have had so many fans, couples, guys offering me his old lady, right in front of her, saying, 'Dude, do you want to fuck my wife?' I couldn't do that, it's so fucking weird and it's happened so many times. It's such a strange request."

WHAT'S THE STRANGEST OUTFIT YOU'VE WORN ONSTAGE?

"Not so much weird, but odd. I was supporting this guy Dave Mason and I had these bell-bottom pants, red, and this top with big, long sleeves - this is 1976, remember, and it was hippy-looking shit, flowing and baggy, but cool - and I wore it that night. And I finished and came out to watch Dave headline and he was wearing the exact same outfit!"



WAS THAT ON PURPOSE?

"He hadn't watched any of my set, so he had no idea that I had worn the same thing on stage an hour before! People must have thought we'd swapped outfits in the



ROSS HARTIN

"I HAVE HAD SO MANY GUYS OFFERING ME THEIR OLD LADIES, SAYING, 'DUDE, DO YOU WANT TO FUCK MY WIFE?'"

SAMMY HAGAR

interval. I bet Dave watched the opening act from then on in..."

CAN YOU DANCE?

"Yeah, I just bust out, I get out there and freeform. Probably some 70s soul music, Motown, or some James Brown, and I'm there."

WHEN WERE YOU LAST NAKED OUTDOORS?

"All the time, I'm naked all I can be. I even cook naked. I've had hot grease pop out



and hit my dick before now. Frying bacon naked in the morning burnt my dick."

WHEN WERE YOU LAST STARSTRUCK?

"In London at the old Rainbow theatre back in the 70s. I was in Montrose at the time. We played one night. The next night was Doobie Brothers and we came to watch them and Rod Stewart comes in with Britt Ekland on his arm. He was the most charismatic human being. I was standing on the side of the stage, and I was a huge fan, and I just went, 'Oh fuck, my dick just shrank.' I felt like such a little nothing standing next to him."

ANY PHOBIAS OR IRRATIONAL FEARS?

"I don't like to stand on a high cliff and the other thing is deep sea water, I don't go diving, I panic under there. Sometimes in aeroplanes, even though I'm in them all the time, if I really get up high, I look out the window and think what I'm really doing: flying in a coffin, especially mid-Atlantic or mid-Pacific."

HOW WILD DOES YOUR CABO WABO CLUB ACTUALLY GET?

"I remember Lars Ulrich was there with Jerry Cantrell, Matt Sorum and Stephen Stills. Stills instigated it, I think; he had some heavy-duty coke with him. I managed one night. Lars says he saw the sun come up three times and that was it for him. He said Stills took them down - all these young bucks and they couldn't keep up with him."



WHERE'S YOUR HAPPIEST PLACE IN THE WORLD?

"Maui and Cabo. In Mexico I have more fun, in Maui I get more relaxed."

PHIL WILDING

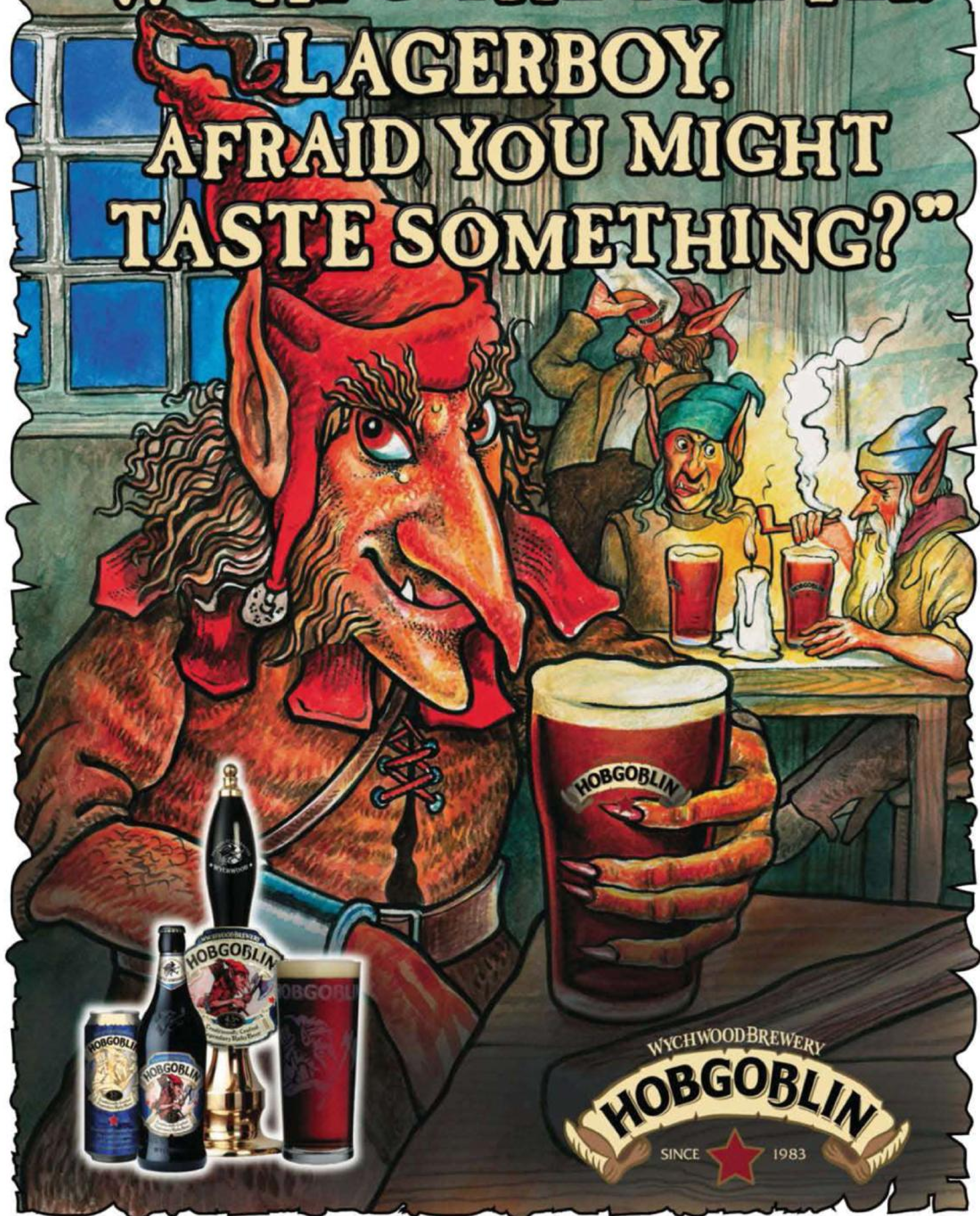
CHICKENFOOT'S III IS OUT NOW. CABO WABO TEQUILA IS AVAILABLE FROM ALL FINE PIRATE LAIRS

NEXT MONTH

CANCER BATS GET DOOMY, MAX CAVALERA GETS INTIMATE, AND WE ASK MESHUGGAH THEIR VIEWS ON BANJOS AND GAME OF THRONES. POSSIBLY.

ON SALE MARCH 7TH!

**“WHAT’S THE MATTER
LAGERBOY.
AFRAID YOU MIGHT
TASTE SOMETHING?”**



StoreMags.com

THE ALL NEW
TH100H



FREE YOUR TONE

HIGH GAIN, HIGH OUTPUT | BLAZING HOT LEADS | CRYSTAL CLEAR CLEANS

ORANGE



orangeamps.com